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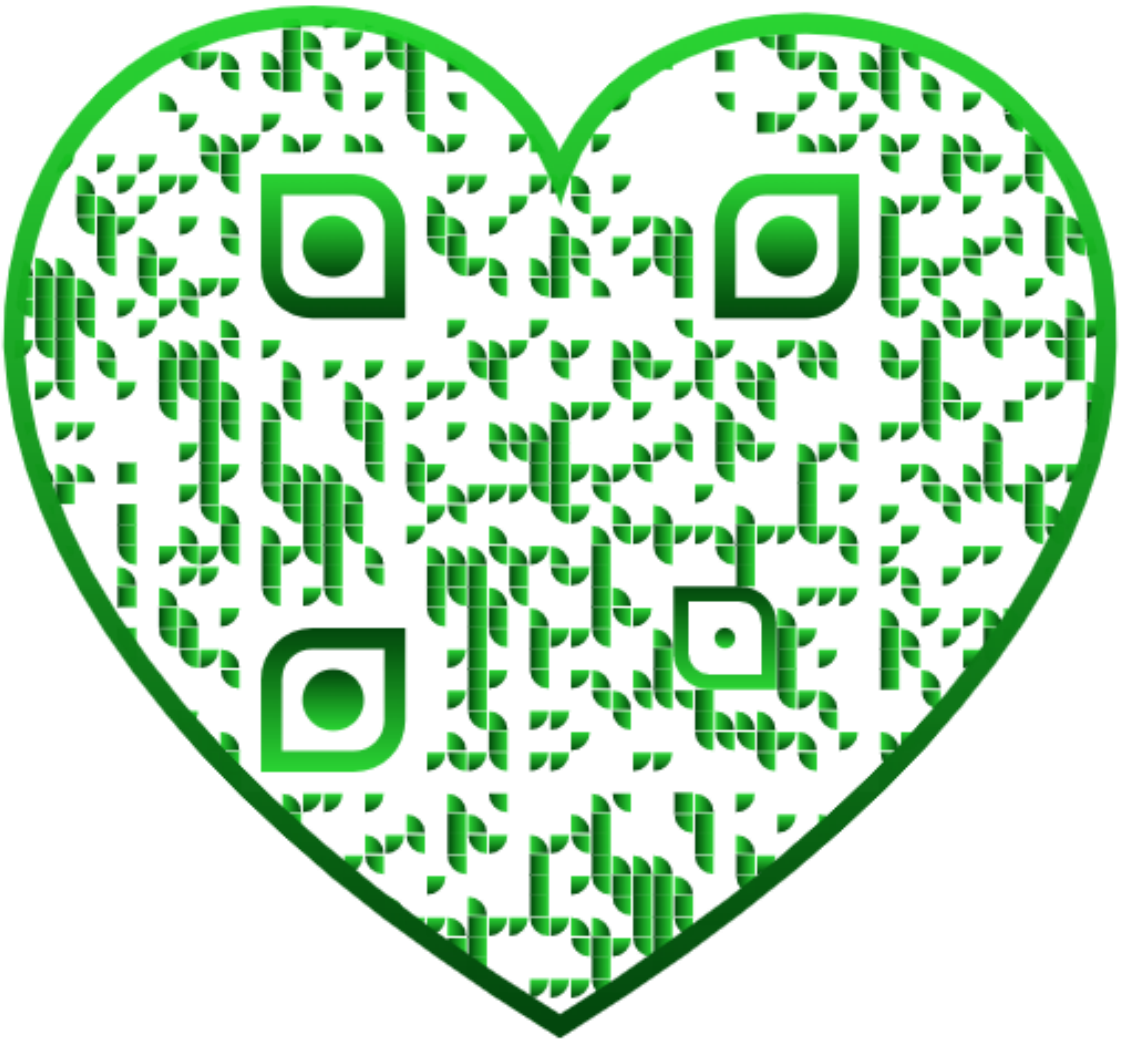

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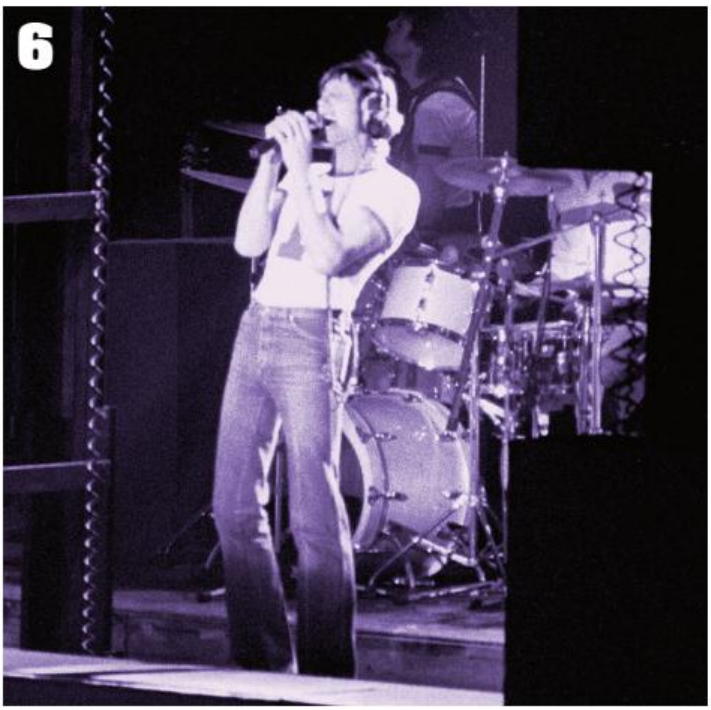

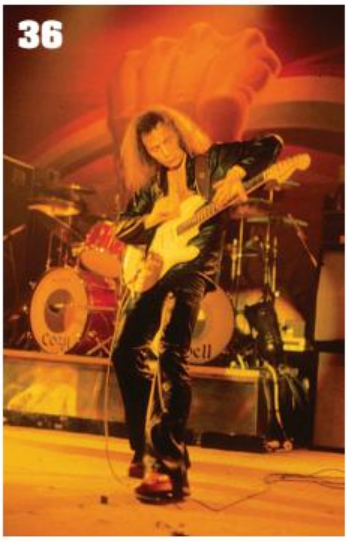

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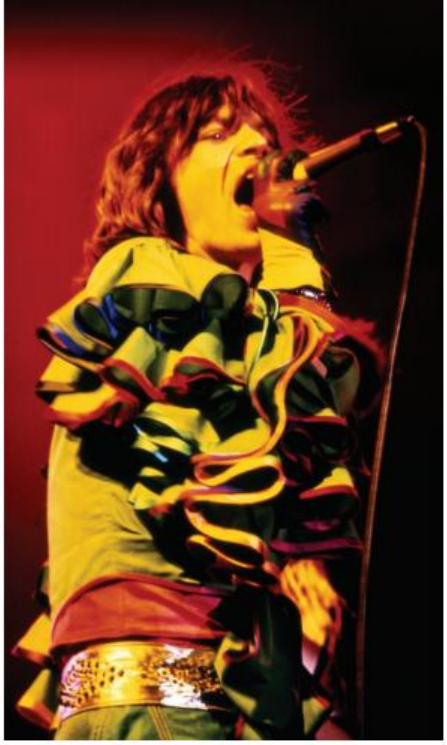

Editor's Welcome

Welcome to Music Legends the interactive magazine for music lovers. Music Legends brings the magic of the digital age to the world of music magazines.

Just as the title suggests, Music Legends showcases a great range of articles featuring new insights into the biggest names in the history of rock music. Sure, the music is powerful, but so too are the tales of the darker underside of fame and fortune; the booze, the fights, artistic differences, the drugs, the splits, the lawsuits, the politics and so much more. With Music Legends there is a whole new digital dimension for you to enjoy. Today, the modern reader is no longer limited to simply what can be conveyed on the printed page, so check out what treats are on offer inside this issue below.

Video Podcasts

Music Legends breaks the mould of music magazines with a fantastic suite of companion video podcasts. These free video podcasts complement and expand upon the key articles in the magazine and provide an extra dimension to your experience.

We have teamed up with some of the leading music critics, studio personnel, insiders, band members and the artists themselves to produce a hard-hitting and candid series of music documentary films for your enjoyment. All podcasts are available on **PodBean** at **mlmag.uk/podbean** and on **iTunes**.

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Our dedicated Music Legends YouTube channel also brings you free access to fantastic concert films and exclusive documentaries. In conjunction with Coda Publishing Ltd we are proud to offer exclusive performance footage from the music icons featured in Music Legends Magazine. To access this exclusive content simply visit our channel at **mlmag.uk/youtube** and subscribe today.

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Pink Floyd Reimagined

Music Legends is proud to present this exciting reader promotion – in conjunction with Coda Records we are offering a free covermount CD to celebrate this issue's cover stars Pink Floyd. From punk to classical, the scope for reinterpreting the work of the Floyd is limitless, as their timeless melodies and diverse musical range make them the perfect basis for sonic experimentation.

Our featured CDs include a variety of releases by Pink Floyd for Orchestra with the London Symphonia, a sensational new project that takes classic Pink Floyd albums such as *The Dark Side of the Moon*, *The Wall*, *Wish You Were Here* and *Animals*, and rearranges them to be performed by modern classical musicians. On the opposite end of the spectrum, your featured CD could be *Comfortably Glum* by Punk Floyd, a tongue in cheek exploration of the music of Pink Floyd through the prism of the punk ethos. This release revisits the Floyd classics with invention and humour channelling the Pistols and the new wave to create stunning high-energy versions of Floyd classics that appeal to Floyd fans and punk lovers alike.

Keep your eyes peeled for exclusive free CDs on forthcoming issues, and if you love this month's offering then why not send us a snap or a short review!

Thank you for reading Music Legends! We all hope you love the magazine and decide to join us again in future.

H. Carruthers

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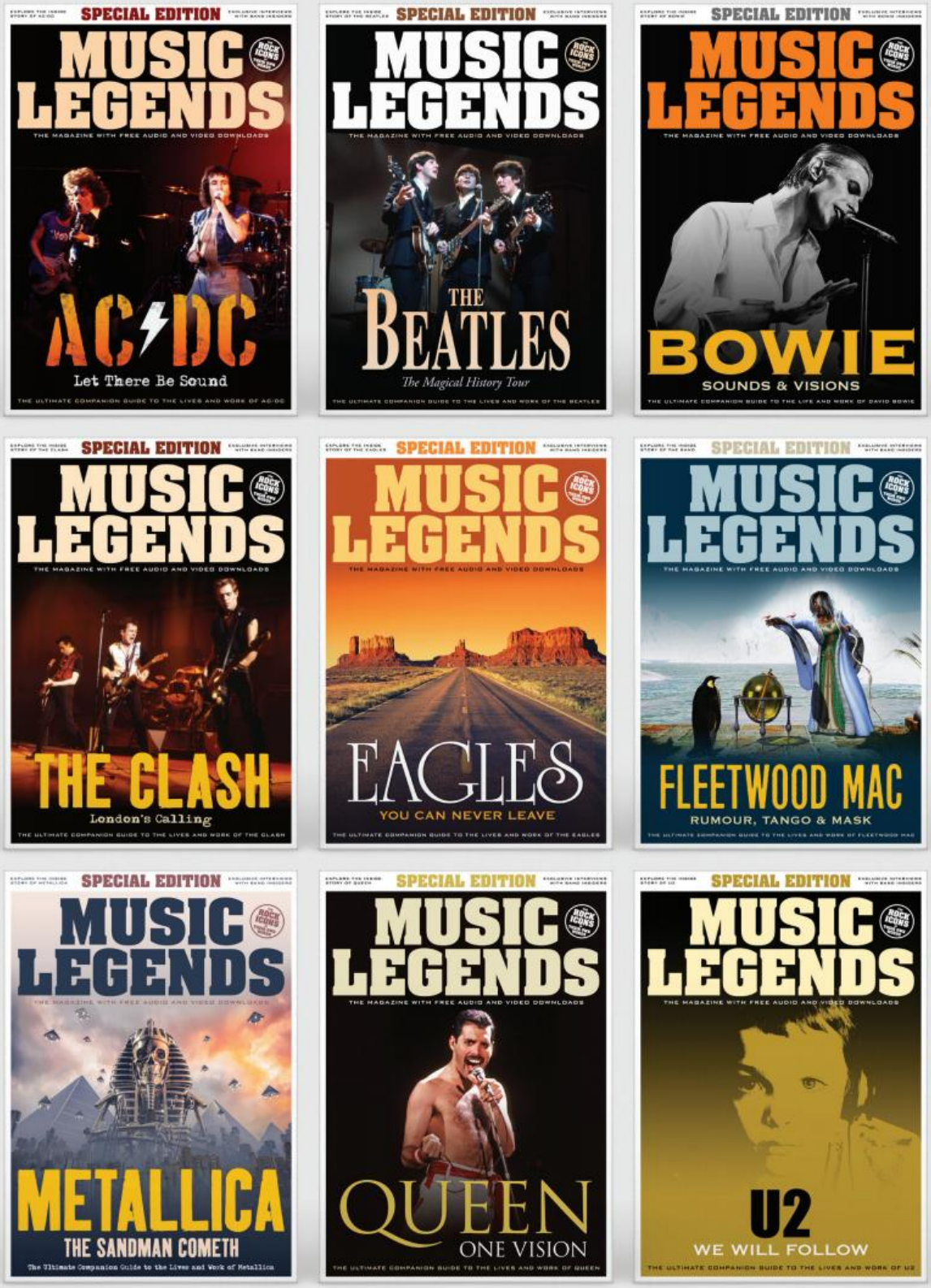

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Pink Floyd

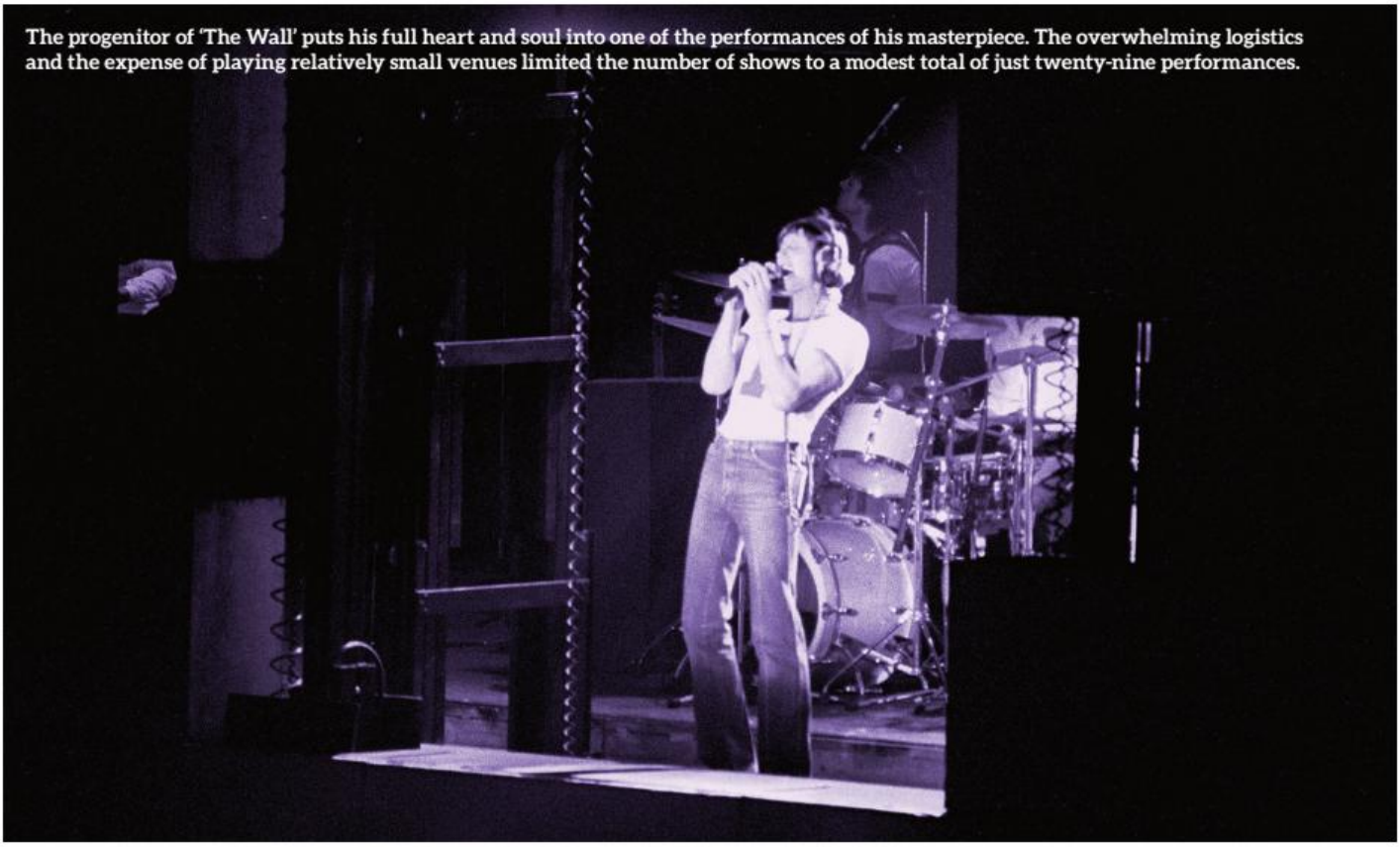
The Foundations of The Wall

The year 1977 marked the beginning of a difficult era for Pink Floyd, beginning auspiciously in January with the release of *Animals*, the follow up to the colossally successful *Wish You Were Here*.

***Animals*, however, was never destined to be hailed as the greatest Floyd album ever. It received a respectful if not overly warm welcome from the fans and critics alike, yet still proved itself to be both a commercial and an artistic success. True, the album had not scaled the heights of *The Dark Side of the Moon* either financially or creatively; but it was still a huge accomplishment by any standards reaching No. 1 all over Europe, No. 2 in the UK and No. 3 in the States.**

Ironically, 1977 was also the year in which the band had finally cemented the stellar status that every would-be rock star dreams of attaining. The In the Flesh tour had confirmed the stadium filling status of Pink Floyd and crowds of 60-70,000 were commonplace. Although it was never destined to be hailed as one of the truly great moments in Floyd's career, Animals had succeeded as a project and for the first six months of 1977 the band toured the stadiums of the world promoting a tour which, given the huge size of the venues was ironically dubbed Pink Floyd – In the Flesh. Tickets for the In the Flesh tour sold in huge numbers further reinforcing Pink Floyd's status as one of the biggest acts on the planet.

If Sartre is to be believed and Hell is indeed 'other people', the rowdy rock audiences of the US are the ultimate nightmare for an artist of sensitive disposition. For Roger Waters the task of trying to communicate his art to 80,000 concertgoers, many of whom were intent on getting high by any means necessary, was simply a bridge too far. The band were now the objects of extremely high regard and in distant sections of the crowd the devotees resorted to demonstrating their excitement and admiration with a barrage of whistling which they kept up even in the gentle moments of the set. Interviewed some ten years after the last of the stadium shows, the audience reaction still played on Roger Waters' mind, 'It took me until ten years ago to stop being upset that people



The progenitor of 'The Wall' puts his full heart and soul into one of the performances of his masterpiece. The overwhelming logistics and the expense of playing relatively small venues limited the number of shows to a modest total of just twenty-nine performances.

whistled through the quiet numbers, I used to stop and go, "Right! Who's whistling? C'mon, be quiet!"'

In December 1999, the British magazine *Mojo* ran a major retrospective feature on Pink Floyd to coincide with the release of the live CD version of *The Wall*. Journalist Sylvie Simmons enjoyed the rare privilege of access to all four band members as well as the key members of the production team. David Gilmour described the troubled attitude of his former colleague to Sylvie. 'Roger never liked touring anyway very much; he was always rather tense and irritable. He was disgusted with the business in many ways, as we all were. The big change came with the huge success of *The Dark Side of the Moon* the audiences liked to "interact", shout a lot. Previous to then, even though we played large places, 10,000-seaters, you could hear a pin drop at appropriate moments. So it had been a shock – but four years on I was getting used to the idea that that's the way it had to be.'

It was not just on stage where too much stress had crept into Waters' life. Inside the band all was not well, especially in the hothouse climate of the studio. Recording *Animals* had proven to be something of a grind. Rick Wright had confessed himself to be devoid of any new material whatsoever and consequently Roger Waters was beginning to exert a greater and greater degree of control over the creative output of the group.

David Gilmour was becoming frustrated by what he felt was an increasingly autocratic style. There was also a distinct impression that Pink Floyd may well have run its course. Writing in his book *Inside Out* Nick Mason summed up the feelings of apathy within the band at the time. 'We were certainly given the impression that we could put off the next album forever because of the revenue we were earning. The end of the *Animals* tour marked another low point. David now says that this was one period when he really felt that it might be all up for Pink Floyd. His view is that we had achieved and sustained the success we had originally wanted as a band, and accordingly were finding it difficult to see what more we could do.'

> "Roger never liked touring anyway very much; he was always rather tense and irritable. He was disgusted with the business in many ways, as we all were."
>
> David Gilmour

For Pink Floyd there would unfortunately be a great deal that they would have to do. Circumstances were about to dictate that Floyd would have to get back into the studio to record the next album sooner rather than later. The studio environment, however, no longer exerted the same pull that it once did. As the band had matured, the members found themselves less and less inclined to compromise. Creative differences of opinion were now more difficult to resolve and creative arguments on *Animals* had grown heated as entrenched positions were taken. In 1978 it was obvious to manager Steve O'Rourke that the four members of the group were not desperate to spend a great deal of time working together in the confines of the studio.

By all accounts, *Animals* had not been a particularly enjoyable experience. By the time of the recording of *The Wall* relationships in the group had deteriorated to the extent of barely concealed animosity, especially between Roger Waters and Richard Wright.

Waters harboured a deep sense of resentment that Wright was not pulling his weight in the studio and was no longer entitled to his share of the revenue reserved for the producer. This nagging doubt was to surface fully when the sessions for *The Wall* finally began late in 1978. To compound the personal wrangles there were other problems facing the band. It was discovered that a series

The 'real' Pink Floyd, complete with a jack-booted Roger Waters, and the 'surrogate' band together on stage perform 'In the Flesh' and 'Waiting for the Worms' in the second half of the show. The possibilities offered by the wall as a screen for projections are clearly seen here.

of disastrous financial investments and a remorseless tax regime had brought the group close to bankruptcy.

The group had invested the fruits of their labours to date in a series of speculative investments with financial advisors Norton Warburg that had each failed. Steve O'Rourke's judgements had proved to be extremely sound with regard to the band's musical career and the group had earned astonishing sums. However, O'Rourke's intuition seemed to desert him completely with regard to how that money should be re-invested. Norton Warburg was a disastrous choice that cost the band over one million pounds and saw Managing Director Andrew Warburg serve three years in jail for false accounting and fraudulent trading. By late 1978, Pink Floyd was desperately in need of an influx of fast cash.

O'Rourke now had the task of informing the beleaguered musicians that the recording of the next album was no longer a luxury, it was now a pressing necessity. Nick Mason recalled the prevailing air of financial obsession during 1977–1978 in his book *Inside Out*, 'We returned to the UK to find that the top floor of the Britannia Row building was beginning to silt up with accountants, as business matters became increasingly obtrusive in our lives. Noel Redding, the bass player with the Jimi Hendrix Experience, always had a quote handy for anyone wanting to enter the music business: "Study law. Buy a gun…"'

Those same accountants who 'silted' up the Floyd offices would soon tell O'Rourke and the band just how much the group needed the advance for a new album. The only place where they could be guaranteed enough money in the short term was from their record labels – EMI in the UK, and CBS in the USA, were well aware of Pink Floyd's value and Steve O'Rourke soon ascertained that the labels were willing to advance the group the, then staggering, sum of 4.5 million pounds to get the album made and stave off the worst of the financial fall out.

> "We were certainly given the impression that we could put off the next album forever because of the revenue we were earning."
>
> Nick Mason

Rick Wright was candid with the financial details when he spoke to Sylvie Simmons for the *Mojo* feature in 1999: 'At that time we were, in theory, bankrupt. Our accountants had lost our money, we owed huge amounts of tax, and we were told we must go away for a year and make an album to try to repay the tax we owed, so it was a pretty scary time for us all.' So the band, which had all but disbanded in 1977, was forced to come back together again for the worst possible reasons. Even the normally fastidious Roger Waters had to bow to the pressure of time and tax. On this album, for once, even the famous Pink Floyd quality control was sacrificed to the pressure of the immutable financial deadline, which resulted in mistakes in the track listing and lyrics printed on early editions of the album's artwork. A clearly embarrassed Roger Waters was forced to explain the reasons to BBC Radio One's Tommy Vance in a promotional interview broadcast in November 1979, that was circulated to the press in the form of a transcript and was also published in the US magazine *Music Express*. With the benefit of hindsight it's not too difficult for the reader to look between the lines of the Music Express piece and spot the reason – the album had been promised to 'lots of people'; presumably people that worked for Her Majesty's Inland Revenue.

'So that's why those lyrics are printed in the wrong place, because that decision was made afterwards. You will find that, in *The Show Must Go On*, there are some extra lyrics because we had to edit that side an awful lot. So we just took those lyrics from the album, but left them on

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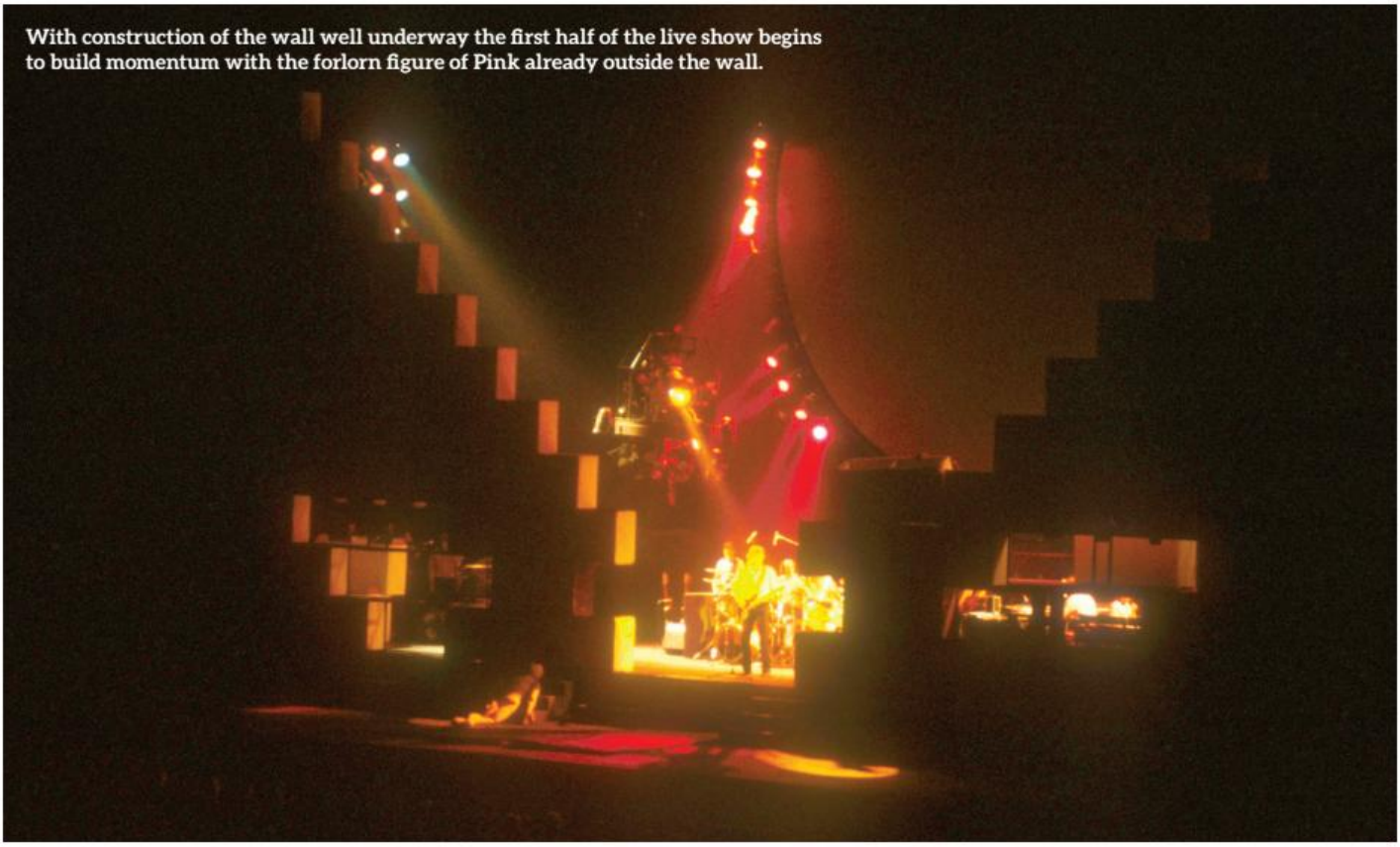


With construction of the wall well underway the first half of the live show begins to build momentum with the forlorn figure of Pink already outside the wall.

the sleeve. For people out there who read the lyrics, I'd tell them not to worry about it. I should explain, at this point, the reason why all these decisions were made too late was because we'd promised lots of people a long time ago that we would finish this record by the beginning of November, and we wanted to keep that promise. In this instance, I am sorry they are out of place.'

Artwork mistakes apart, it was Roger Waters who had again come to the rescue of the band. His grand design was a sprawling concept that from the outset was envisaged as a daring multi-media extravaganza: 'Initially I had two images – of building a wall across the stage, and of the sadomasochistic relationship between audience and band, the idea of an audience being bombed and the ones being blown to pieces applauding the loudest because they're the centre of action, even as victims. There is something macabre and a bit worrying about that relationship – that we will provide a PA system so loud that it can damage you and that you will fight to sit right in front of it so you can be damaged as much as possible – which is where the idea of Pink metamorphosed into a Nazi demagogue began to generate from.'

The scope and scale of Waters' vision was part of a finely tuned master plan. This was no happy accident in creative terms; the whole concept was carefully planned and fully thought out in a stepped programme of interlinked creations. This was certainly clear to Nick Mason, as he later recalled in his autobiography *Inside Out*. '*The Wall* as a piece represents a large amount of material spread across a range of media: the record, the concerts – enhanced with film, stage effects, props and a movie.

"We were, in theory, bankrupt. Our accountants had lost our money, we owed huge amounts of tax, and we were told we must go away for a year and make an album to try to repay the tax we owed, so it was a pretty scary time for us all."

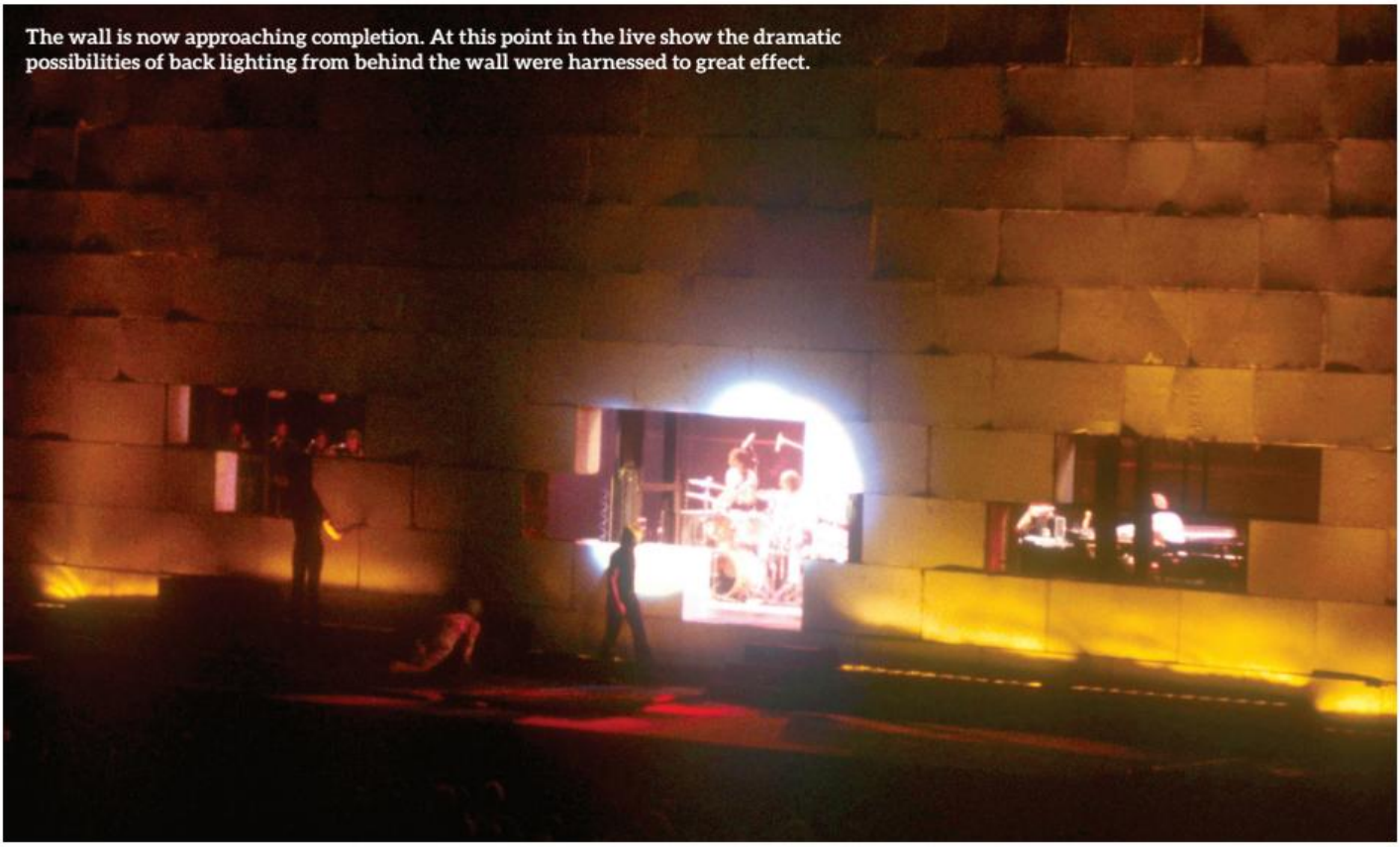
Rick Wright

This had been Roger's intention from the outset. He had already shown his fondness for exploring the possibilities of multimedia, but *The Wall* took things considerably further. The whole project also covered a large amount of time, a period of work that actually lasted from mid-1978, when Roger was creating the initial version, until 1982, with the release of the movie.'

Various terms have been used to try and define *The Wall*; 'rock opera', a 'musical', 'a concept piece' and even an 'oratorio'. None of the terms are wholly appropriate but there are elements of truth in each. It's certainly not a rock opera, but there are without doubt operatic elements. Gilbert and Sullivan would have no difficulty in recognising this in the *The Trial*. The truth seems to be that *The Wall* takes on a different character at each stage of its development. In the standard lexicon of rock music it begins life as a concept album. On stage *The Wall* was clearly more than a concert; it was a genuine mixed media event, a powerful experience that advanced a strong narrative, but which stopped a long way short of being an opera. The film is almost totally devoid of dialogue and could conceivably be described as a musical; but only if one accepts that this is the bleakest, gloomiest, most nihilistic musical in the history of cinema.

The subject matter of *The Wall* is remorselessly bleak. In many respects it is autobiographical but those details are intertwined with an equal measure of complete fiction. It is not Roger Water's life story; but parts of it certainly are.

Each of the individual tribulations suffered by Pink are shown as another brick in the wall of increasing isolation



The wall is now approaching completion. At this point in the live show the dramatic possibilities of back lighting from behind the wall were harnessed to great effect.

that eventually cuts him off from the outside world. The process transforms Pink into a confused, insular, and drug ravaged individual who, in his own mind cannot distinguish between reality and the illusion that transforms him from a rock star performing to a welcoming audience into a megalomaniacal demagogue leading his doting worshippers into ever greater acts of fanaticism.

Like the real life Waters, the fictional Pink lost his father in the Second World War. This is just the first of many blows dealt by ordinary life that continue to pile up on Pink. Some of these blows include tyrannical schoolmasters, a suffocating matriarchal relationship, drug dependency, unfaithfulness, matrimonial breakdown and bouts of depression. All this leads to symptoms of delusion and paranoia that are only overcome by a massive effort of will and self-analysis – an inner trial in which Pink confronts his demons and finally tears down the wall.

It is a message with little hope of redemption. Side one of the *The Wall* double album opens with the quiet voice of Roger Waters intoning '… we came in?' It's actually the end of a sentence, which is completed by the words 'Isn't this where…' that appear at the end of side four. The significance is clear; the process of building and tearing down walls is a cyclical process that we are all doomed to constantly repeat.

In conjunction with the disquieting themes of the album, Roger Waters announced his bold vision for the stage show in which a wall would literally be built brick by brick across the stage eventually obscuring the band from its audience. Waters later discussed his vision with Nick Sedgwick in an interview conducted for the sleeve notes of the live album released in 2000:

'*The Wall* is part of my narrative, my story, but I think the basic themes resonate in other people. The idea that we, as individuals, generally find it necessary to avoid or deny the painful aspects of our experience, and in fact often use them as bricks in a wall behind which we may sometimes find shelter, but which we may just as easily become emotionally immured, is relatively simply stated and easy to grasp. It's one a lot of people grapple with themselves. They recognise it in their own lives.'

> "Initially I had two images – of building a wall across the stage, and of the sadomasochistic relationship between audience and band… the audience applauding the loudest because they're the centre of action, even as victims."
>
> Roger Waters

Roger's initial idea was to build the wall with the band quietly leaving the stage as the last brick was put into place leaving the audience to seethe in frustration. Eventually, with the input of producer Bob Ezrin the narrative was altered and softened to the point at which there was a resolution of sorts, when the wall came tumbling down; but it was still a powerful, bold, thought provoking and disturbing concept.

With such an enormously successful track record behind him, there was little doubt that Waters could be relied on to produce some excellent musical ideas, and we are fortunate that the story of how *The Wall* evolved is so well documented. However, like all artists, Roger Waters had misgivings and self-doubts about his work. He was concerned over the cohesiveness of the story and how well it all hung together as a concept, and frequently felt compelled to explain its shortcomings. In late 1979, just as the album was being released, Roger Waters attempted to explain *The Wall* in an interview with Tommy Vance.

In order to help him realise the visual aspects of his bold new concept Roger surprisingly turned away from Storm Thorgerson, Floyd's usual designer, and instead enlisted the help of Gerald Scarfe, a well-known political cartoonist. Scarfe's work for *The Wall* was first seen on the minimalist album sleeve that featured the stark image of the outline of a bare brick wall. Inside was the familiar lettering style and grotesque cartoons that were Scarfe's hallmark. Scarfe too recalled his initial impressions to Nick Sedgwick for the sleeve notes that accompanied the release of *Is There Anybody Out There?* 'Roger's ideas appealed to me at once. The story also seemed to make obvious sense. It's about Roger, but that didn't trouble me since one of its virtues is that it is capable of wider interpretation. I took it as a story about every man'.

The Scarfe inspired sleeve (the design of which is credited jointly to both him and Roger Waters) was striking and effective, but the real reason for hiring Scarfe lay in Roger's vision for the stage show and the film that would accompany the album.

Scarfe's idiosyncratic animations were to become a key motif for *The Wall* stage shows. Once the huge wall had been built, the audience could not be expected to just sit there, so *The Wall* itself was transformed into a giant projection screen for Scarfe's animations. It also served as the base from which giant Scarfe-designed marionettes of the characters emerged.

'In a way it's a shame for anybody who might read this, that they hear how I feel about it, because, in a way, it would be nicer if it's just vague. I hope there are lots of other conclusions that can be drawn from it. I'm doing this interview because I think the thing is very complicated and not very well done. But having said that, I don't want people to get stuck with how I feel about it. I'm sure people have their own feelings about it. I hope they will.'

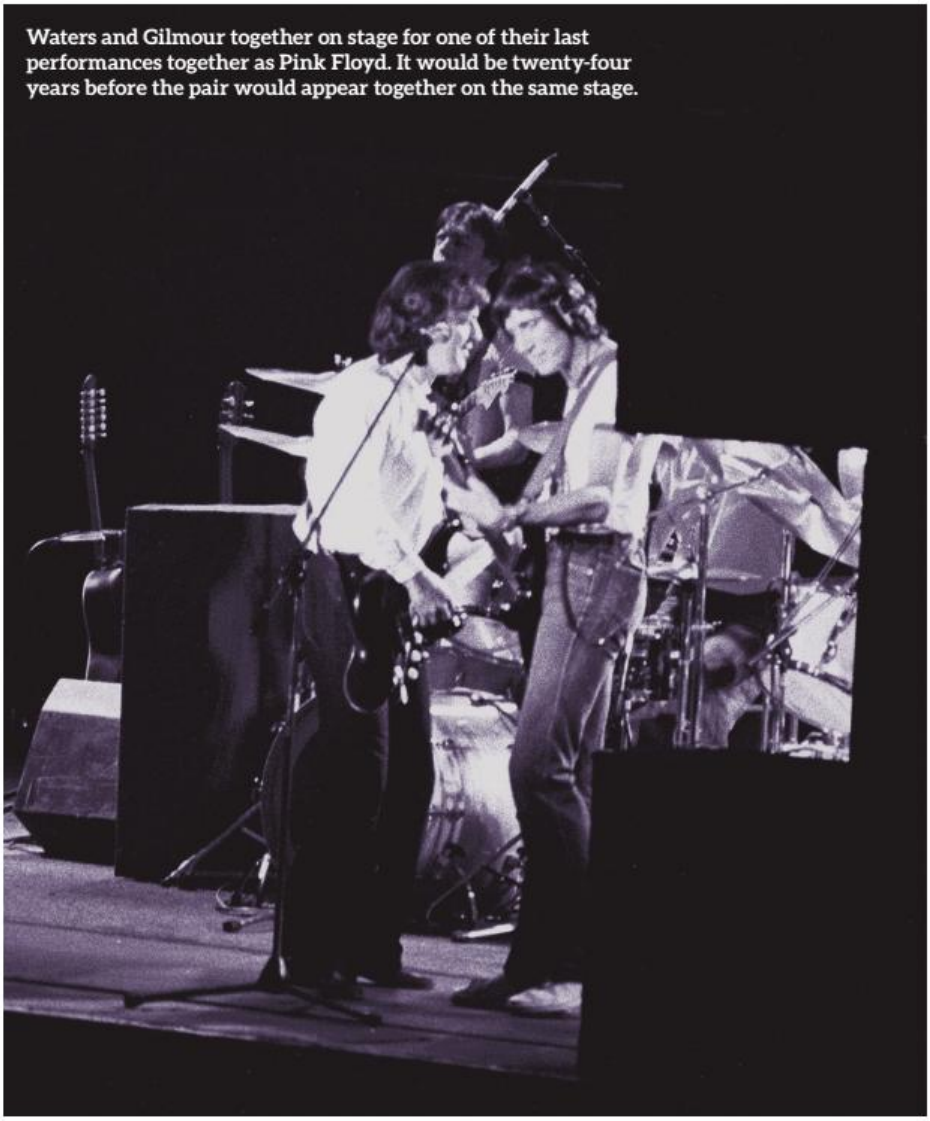
Roger then went on to give his account of the infamous incident at the end of the *Animals* tour that gave birth to the whole idea of *The Wall*:

'The idea for *The Wall* came from ten years of touring with rock shows. I think, particularly the last few years when, in 1975 and 1977, we were playing to very large audiences, some of whom were our old audience who'd come to hear us play, but most of whom were only there for the beer. All this was in big stadiums and, consequently, it became a rather alienating experience doing the shows. I became very conscious of a wall between us and the audience, and so this record stemmed from shows being horrible.'

From his position on the stage Roger saw that, to a proportion of the audience, what he played was unimportant. They were there to have a good time and were ready to yell, scream and throw firecrackers. In this atmosphere art came a poor second and Waters began to despise the party animals in the crowd.

Increasingly frustrated by the boisterous antics of North American stadium crowds, Roger had grown progressively more alienated from his audience.

He finally snapped in Montreal, when a fan screamed and yelled like a demented banshee throughout the performance. Regardless of the demands of any musical moment, Waters' tormentor kept up a stream of noisy shrieks and bellows intermingled with demands for old standards. Eventually the bassist could stand it no longer. This one individual seemed to personify the crass, boorish behaviour of stadium rock concertgoers who were simply there to 'party on'



Waters and Gilmour together on stage for one of their last performances together as Pink Floyd. It would be twenty-four years before the pair would appear together on the same stage.

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The live shows concluded with a bizarre country-tinged take on 'Outside the Wall' performed on acoustic instruments, featuring the only known clarinet performance by Roger Waters.

regardless of the nature of what is being performed, and Waters was unable to contain his anger:

'The basic idea behind it all is this story. Montreal 1977, at the Olympic Stadium in front of 80,000 people – the last gig of our 1977 tour. I personally became so upset during the show that I spat at some guy in the front row who was only doing what he wanted to do, but what he wanted to do was not what I wanted to happen. He was shouting and screaming and having a wonderful time, and pushing into the barrier. What he wanted was a good riot. And what I wanted was to do a rock and roll show. I got so upset that I finally spat on him, which is a very nasty thing to do to anybody. I got him as well, it hit him right in the middle of his face.'

Ironically it was Waters who had written the line in *Dogs* that describes the conditioned animal as one 'who was trained not to spit in the fan'.

Almost twenty-five years later, writing in his book *Inside Out* Nick Mason recalled the same concert with remarkable clarity, and his version of events corroborate with Water's account of that unhappy day:

'The moment that sparked *The Wall* happened at a show at Montreal's Olympic Stadium during the *Animals* tour of 1977. This was a gigantic sports stadium, overlooked by a futuristic tower that had been constructed for the Olympic Games of the year before. There was a relatively small but over-excited group in the audience close to the stage, who were probably high on chemicals and definitely low on attentiveness. Being right at the front they were audible and defined our sense of the audience's mood. During the break, between a couple of numbers, this group were shouting out suggestions for songs. When Roger's eye was caught by one particularly vocal member of the clique yelling, "Play *Careful With That Axe*, Roger" he finally lost patience, and spat at the offender. This was more than unusual, it was weird. Roger had always been the spokesman on stage since Syd's departure, and handled the introductions, the gaps in proceedings when the projectors broke down or the hecklers with some aplomb, and often with some droll observations. This incident just indicated that establishing any kind of bond with the audience was becoming increasingly difficult.'

"The idea for The Wall came from ten years of touring with rock shows. We were playing to very large audiences, some of whom were our old audience who'd come to hear us play, but most of whom were only there for the beer..."

Rogers Waters

David Gilmour too recalled the events surrounding the affair in Montreal, and his version corresponds closely to the recollections of his band mates:

'I can remember not enjoying it much as a show. They'd just finished building this big stadium and the crane was still in there, they forgot to dismantle it and couldn't get it out. I was so un-enamoured that I went and sat on the mixing desk for the encore – that might have not contributed to Roger's mood. I think Roger was disgusted with himself really that he had let himself go sufficiently to spit at a fan.'

After the gig Roger poured out his sense of frustration and alienation to Canadian producer Bob Ezrin and in his frustration suggested he would like to construct a wall between the band and the audience. Ezrin's reply was direct and to the point: 'Well why don't you?'

Interestingly it was not just Waters who was frustrated by the over animated crowd at this particular show as Nick Mason later recalled in his autobiography:

'Roger was not alone in feeling depressed about this show. Over the years we had evolved a definitive final encore,

The end of another successful show, the delight on Roger Waters' face tells the whole story. 'The Wall' shows were a creative triumph, a dazzling tour de force which has never been equalled.

where we played a slow twelve-bar blues while the crew gradually removed all the equipment and instruments, leaving one lone, silent musician to walk off stage. On this occasion, David was so upset by the mood of the concert that he refused even to take part in the encore.'

The artist's perspective on the crowd is shared by a very small and pretty select bunch of human beings. Few people on earth have experienced the drawing power of the huge bands that can fill football stadiums. It's no surprise that Waters found it difficult to engender universal sympathy for his vision of a rock star as a beleaguered victim. Time and time again he had to go to great lengths to explain the reality of a stadium rock concert as perceived from the lofty point of view of the musician. In 1979, he made yet another attempt to explain the loneliness of the long distance performer, this time in conversation with Tommy Vance for the Radio One audience:

'It's all because the people who you are most aware of at a rock show are the front twenty or thirty rows of bodies. In large situations, where you use what is commonly known as "festival seating", they tend to be packed together, swaying madly. It's very difficult to perform in a situation where people are whistling and shouting, screaming and throwing things, and hitting each other and crashing about, and letting off fireworks. I mean, they're having a wonderful time, but it's a drag to try and play when all that is going on. But I felt at the same time that it was a situation that we'd created ourselves through our own greed. The only reason for playing very large venues is to make money.'

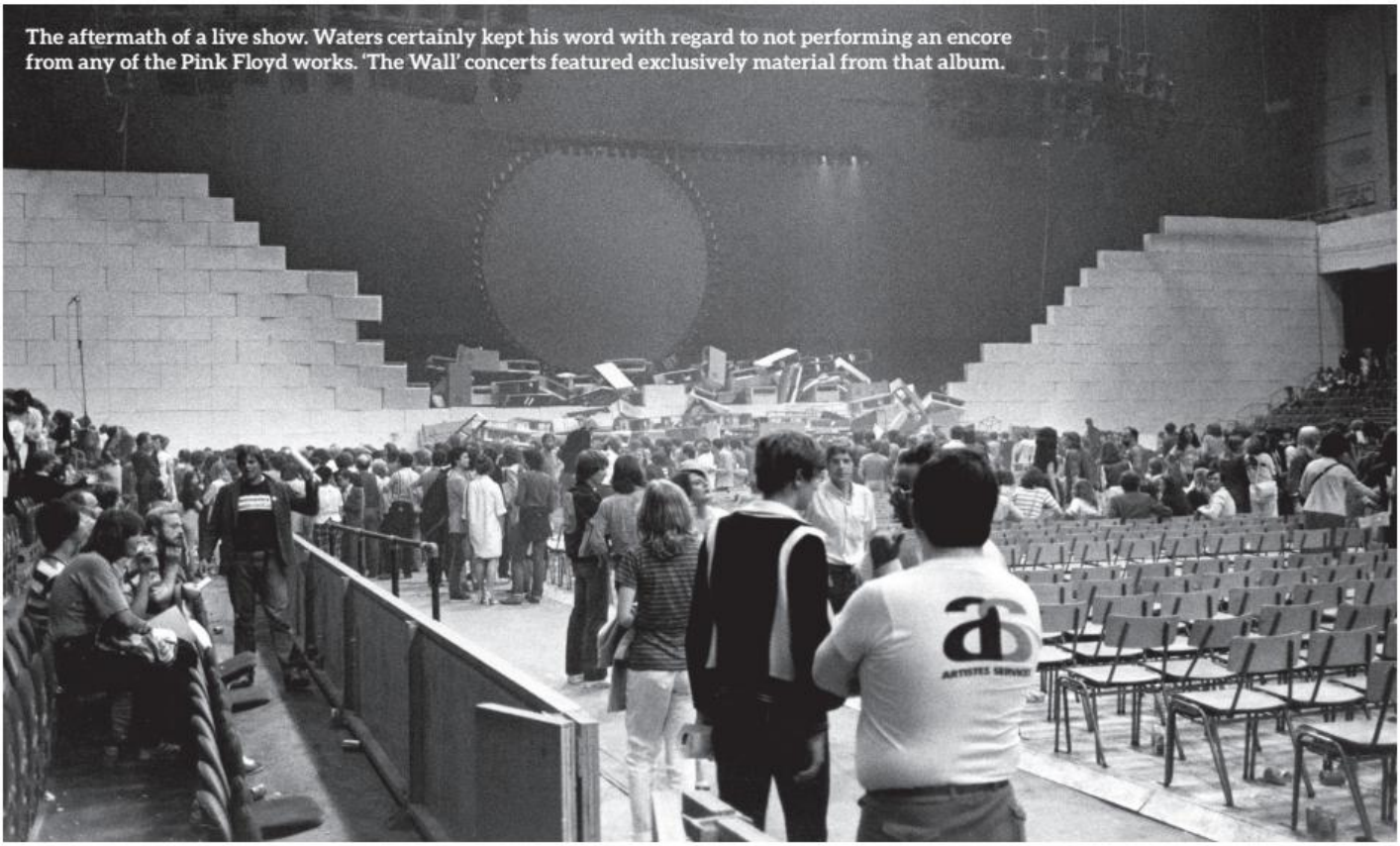
By late 1979, Waters had not been on stage for over a year and had begun to forget the worst stresses of life on the road, in particular those brought about by over exuberant crowds. At this stage in the cycle Waters was uncharacteristically forgiving of the worst excesses of the lunatic fringe: 'I'm actually happy that they do whatever they feel is necessary because they're only expressing their response to what it's like. In a way, I'm saying that they're right, you know, that those shows are bad news. There is an idea, or there has been an idea for many years abroad, that it's a very uplifting and wonderful experience, that there is a great contact between the audience and the performers on the stage. I don't think that is true. I think that, in very many cases, it's actually a rather alienating experience for everybody.'

> "... All this was in big stadiums and, consequently, it became a rather alienating experience doing the shows. I became very conscious of a wall between us and the audience, and so this record stemmed from shows being horrible."
>
> Rogers Waters

In sharp contrast to his rested and calm pre-tour persona, early in 1980, Janet Huck encountered a very different Roger Waters who was then back in full swing with touring.

In researching her account of Floyd on tour with *The Wall*, Janet discovered that old tensions had risen to the surface. Her account of *The Wall* tour, *Up Against The Wall*, lay unpublished for almost twenty years until it was printed in Bruno McDonald's book *Pink Floyd Through the Eyes of It's Fans, Friends and Foes*. In this volume, Janet noted the strong focus on the importance Waters placed on the interaction between the band and its audience:

'Waters expects the same rapt attention from his audience. When asked what was the role of a rock audience, he quickly snapped "Passive", throwing his head forward as if he were spitting once again on that odious fan. "Like they're in a theatre. You bloody well sit there. I hate audience participation. I hate it when



The aftermath of a live show. Waters certainly kept his word with regard to not performing an encore from any of the Pink Floyd works. 'The Wall' concerts featured exclusively material from that album.

they want you to sing along: it makes my flesh creep. Yelling and screaming and singing is great in church, but not at our shows, thank you very much."'

Waters keenly felt the need for his audience to be able to listen to the music and fully comprehend his new vision. He saw *The Wall* as not just another rock 'n' roll show but as an important piece of theatre. The darkness of the subject matter only enhanced the need for an environment that allowed the listener to concentrate on the work; being filled with murky deeds and distressing observations from the dark corners of the psyche *The Wall* was not a piece that was likely to bear fruit amidst a screaming stadium crowd, as Waters explained to Tommy Vance in 1979:

'Maybe I'm just paranoid or maybe I pick on the darkest side of things to think about or to write about. What I hope is that, when people listen to this thing, there are feelings inside them so that they can understand what I'm talking about and would be able to respond to it and say, "Yeah, I feel like that sometimes, too." This show that I've been working on in parallel to working on this album is going to be like that. I think a lot of people in the audience may get very uncomfortable during it because most of them won't be able to see most of the time. It will be just like it normally is for a lot of people who are packed behind PA systems, like when every seat in the house is sold and there are thousands of people at the sides who can't see anything.'

What Roger mischievously failed to make clear was that his original uncompromising vision meant that, despite the fact *The Wall* tour would be playing in what were relatively much smaller venues, it wasn't just some people who wouldn't be able to see the band. This time literally all of the crowd were about to find themselves in the restricted view section.

Nick Mason was naturally among the first to be let in on the secret as he later recalled in *Inside Out*:

'Although the spitting incident was unnerving at the time, it did serve to set Roger's creative wheels spinning, and he developed the outline for a show based around the concept of an audience both physically and mentally separated from their idols. Whether the confrontation in Montreal had any life-changing impact on the hapless spat-upon fan remains unknown; suffice to say that he has never employed a lawyer, nor claimed any royalties for creative inspiration.'

In later years David Gilmour fell out of love with *The Wall* famously describing it on at least one occasion as 'whingeing'. At the time however, Gilmour was honest enough to admit his respect for the project. 'I don't think any of us differed all the way through on the subjects Roger approached. We were pretty much of a like mind. On *The Wall* although I didn't agree with that part of the concept – the wall between us and the audience – I still thought it was a good subject to do. My father didn't go off to the war and get killed in it. So that area of it did not apply to me. But I could get into it as fiction.'

Despite remaining a controversial piece to this day, *The Wall* has gone down in history as one of the greatest triumphs of vision in rock music; a project that very few have matched in their scope and ambition, and with Waters still touring the show to this day the legacy looks set to continue indefinitely.

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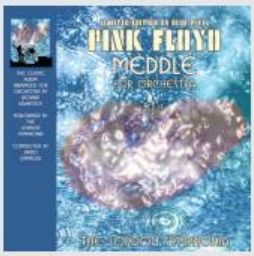

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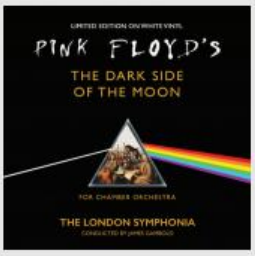

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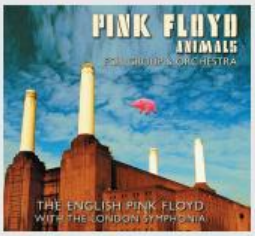

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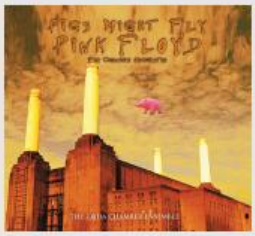

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PINK FLOYD

FOR ORCHESTRA

Are you ready for some baroque 'n' roll?

Pink Floyd needs no introduction as one of the greatest bands in the history of rock, with their instantly recognisable soundscapes and poignant lyrics. Here we look at a Pink Floyd you may not recognise, through an exciting new project that is reimagining the music of this iconic band as never before.

Unfortunately, the melodies and arrangements that set Pink Floyd apart from the herd are often overlooked. But no more – our friends, and keen Floyd fans over at Coda Records are the team behind the inaugural releases of Pink Floyd for chamber orchestra with arrangements for a sextet comprising string quartet, flute and piano. These early recordings are the renowned *Set the Controls* and the later *Pigs Might Fly*, created by adding classical guitar and percussion to the musical mix, a feature that widened the musical pallet to feature the colours of an octet. The worldwide success of these first two releases has inspired the Coda team to spread their wings, and explore the genius of Pink Floyd as composers on a far larger canvas.

The production team at Coda Records decided the only way to really do the project justice was to move away from the concept of *Set the Controls* and *Pigs Might Fly* both of which addressed the works of Pink Floyd as a whole. Instead they have decided to take on the challenge of selectively arranging and recording the entire Pink Floyd canon.

It was certainly a mammoth and daunting task that needed to be broken down into more manageable sections. Under the leadership of Mike Oldfield studio collaborator, Ben Darlow, the team decided to break the project down into the original chapters and visit the Floyd oeuvre album by album, so each could be enjoyed stand-alone album or collected together as a series.

The next decision was to decide how large the orchestra would be. A large ensemble can produce a wonderful lush sound, yet there is always the danger that individual instruments can be lost in a great wash of sound. The Pink Floyd style of music obviously works very well with a sizeable orchestra because so many of the songs are epic and anthemic. However, the decision was taken to sidestep the easy road and dive in headfirst by using a chamber orchestra consisting of between fourteen and twenty players.

The idea was to make the texture of the instruments really stand out, and to allow the unique colours of the instruments to shine though, almost as if they were in a rock band; this approach keeps the spotlight on the distinctive contribution of each instrument.

The gauntlet was thrown down, and under the direction of maestro James Gambold, the London Symphonia took up the challenge.

James Gambold, conductor of the London Symphonia and producer of the Pink Floyd for orchestra series.

Two of the UK's most gifted arrangers were added to the team tackling the first phase of this monster project. Keyboard wizard Rick Lawrence took up the offer of an initial commission and began work on the albums *The Dark Side of the Moon*, *Wish You Were Here*, *Animals*, *Meddle* and *Atom Heart Mother*. The renowned orchestral arranger Simon Marsh also joined the fold, setting to work on *The Wall*, *The Division Bell* and *The Final Cut*.

The team have recorded six albums in the *Pink Floyd for Orchestra* series to date, and despite this enormous workload, conductor James Gambold and pianist Rick Lawrence were happy to set aside some time during the *Division Bell* sessions to answer a few questions for us here at Music Legends.

To start the ball rolling we asked James and Rick to tell us a bit about their musical backgrounds. As the producer and conductor, James was first under the spotlight:

I trained from a young age starting as a chorister at Gloucester Cathedral. After that I went to a specialist music school – Wells Cathedral School and then on to do a Bachelor of Music degree at Trinity College of Music. I trained as a percussionist and spent the next twenty years playing in the pit of the Cameron Macintosh West End Shows such as *Miss Saigon*. I relished that lifestyle and still love to play at any opportunity. You never stop learning in music and that's the best part.

As you may have expected, Rick Lawrence has also had the benefit of a formal musical education, one that honed the skills which have made him one of the UK's leading arrangers today:

I was fortunate enough to read music at St. Hugh's College, Oxford. It was very much an academic music degree rather than a performance degree – although I did do a lot of playing (and singing) in my time there, most of it was extra-

The London Symphonia – The idea was to make the texture of the instruments really stand out, and to allow the unique colours of the instruments to shine though, almost as if they were in a rock band.

curricular. I also conducted and ran the college orchestra in my second year, during which time I arranged some piano works for performance by the orchestra – that's where I think I first found my love of arranging.

The next topic that springs to mind is the thorny question of favouritism, and we were intrigued to find out if Rick and James have a personal preference among the Pink Floyd albums. As someone approaching the music of Pink Floyd for the first time Rick Lawrence was keen to provide the answer:

That's an interesting question, as I have to be honest and say that I really wasn't familiar with Pink Floyd at all before starting the arrangements – apart from some of the best known tracks. I'd have to say that my favourite so far is *Wish You Were Here*. Not just because of *Shine On You Crazy Diamond*, which I love for its size and scope, but also for *Welcome to the Machine*, which I love for it's darkness. However, I have also grown to really love *Animals*, most people seem to overlook *Animals* but its a wonderful work in terms of its composition – it's yet another masterpiece.

As a long-term admirer James Gambold was more familiar with Floyd:

In pure musical terms I'd have to say *Wish You Were Here* is their best work, and I know that Rick Wright always said it was the only Floyd album he could listen to for pleasure. I can certainly understand why. From start to finish it's one long storyboard of superb music and listening to both parts of *Shine On You Crazy Diamond* together simply makes you long for a third!

> *"The really enjoyable part is when you hear how well these seminal albums can, and do, work in a classical form. For me it demonstrates the magnificent quality of the original compositions. I really hope the listeners get the same kick out of the albums as I do."*
>
> *James Gambold*

James went on to explain the artistic tensions and debates that went on in the studio during the original recording sessions for *Wish You Were Here*, and how these impacted his reimagining of the album:

I appreciate that David Gilmour wanted Side One of the original *Wish You Were Here* album to be the whole of *Shine On* featured as a single composition, just as *Echoes* had formed a complete composition on Side Two of *Meddle*. Unfortunately, David lost the argument and Roger's idea that *Shine On* should bookend the album eventually won out. To explore what could have come about, I took the decision to present *Shine On* as one continuous piece. Obviously, music is a subjective experience and all of our views are equally valid. In retrospect though I have to say that, having had the pleasure of making the *Wish You Were Here* orchestral album, in my humble opinion I think David was right!

Roger's lyrics are still brilliant though; I still love the line 'by the way which

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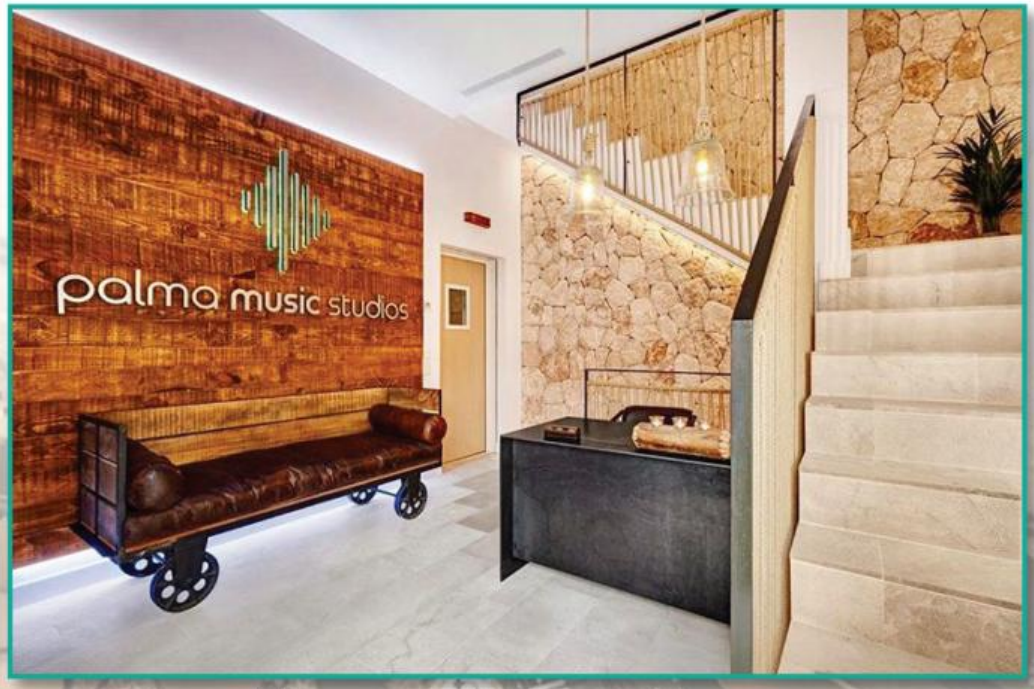

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one's Pink?' from *Have a Cigar*, as I enjoy the way Roger Waters formed the interviewer's infamous question into his excellent lyrics.

With the obvious technical precision of Pink Floyd's performances, we wanted to know just how demanding the new arrangements are to perform for a player in the 21st Century. Rick Lawrence was quick to answer and clearly feels that, in artistic terms, there is no room for compromise:
The music of Pink Floyd is absolutely legendary; it's revered all over the world. My arrangements come under huge scrutiny by really knowledgeable listeners so they do demand stamina and concentration to perform, and I make no apology for that. Brilliant songwriters and composers conceived the original Pink Floyd albums to be played by brilliant players. Pink Floyd pushed themselves to the edge of what they and their instruments could do. The result is a body of music that is intense and on-the-edge. If you removed that edginess from the arrangements by constraining them in order to make them less difficult to play, I feel something of the essence of Pink Floyd would definitely be lost. We strive for excellence in the arrangements, in the recording, in the mixing, and editing and I really think that's what comes across.

This uncompromising response from Rick highlights the challenges faced by the performing musicians, and we wanted to know if the professionals (who are usually involved in traditional recording and performance) enjoyed working on such an unusual project. James Gambold gave us his personal perspective:
For me it's a great job to have. I'd have to say I really enjoy the challenge. I love trying to produce really good music, whether it's performing or producing. I also have to say that the scores produced by Rick and Simon Marsh are often extremely challenging for the performers.

The main reason for this is that with just chamber forces, as opposed to a large orchestra, it's just one player per part. This makes every part so exposed. There is no 'section' to blend in with. You're on your own and everything you play will be heard. That's the beauty of using chamber forces; everything is much more delicate but it's a real challenge in performance terms.

The other challenge, particularly for the wind and brass, in a smaller ensemble is the stamina to record, because

you're the only one on your particular instrument who is playing. This, again, highlights the difficulty of trying to produce and maintain that level of intensity as a single player. We use every minute that we have in the studio and I have to remain very aware of the order of music in which to record, otherwise it would be too much. However, I'm pleased to say, for some reason they keep coming back for more, so that's the main thing.

In the years since Pink Floyd made their most famous recordings there have been incredible leaps in recording technology. Hearing that parts of the orchestral arrangements have been recorded internationally, we were curious to discover more from James about the technical process involved:
We send the click tracks and piano track recorded here in Mallorca (piano is always recorded first) to the percussionist back in London, they will record to it on *Logic* or *Protools*, and then send their tracks back for us to put into the mix. It is quite amazing how technology has meant people can record from anywhere in the world at any time and all end up on the same record.

Rick Lawrence concurs that he has benefitted from the advent of the latest technology:
I agree with James completely. Nowadays it would be impossible to do what we do at the speed we do it without modern software. I use *Sibelius* for the musical notation and arrangement and it's brilliant. Everyone wants to hear what you have done as soon as possible so I also have a great programme which enables me to make decent MP3 demo tracks.

Pink Floyd has always had a reputation for pushing the envelope and creating some truly weird and wonderful recordings. Given the often

'That's the beauty of using chamber forces; everything is much more delicate but it's a real challenge in performance terms.' – Rick Lawrence

unconventional nature of their sound, we asked James just how the team portrays these nuances with traditional instruments:

We haven't set ourselves any hard and fast rules. It's all about celebrating the music and we add whatever touches an album demands. There's no need to put yourself in a straight jacket. Pink Floyd are famous for musique concrète. A few of the albums demand the presence of some additional sounds in the mix so if the music requires them, we add them.

Rick Lawrence also outlined the pros and cons of the work involved in arranging the music of Pink Floyd for a small orchestra:

I also love the variety, the scope and the ambition of their work – the longer tracks in particular feel almost symphonic at times, in the way in which they are structured and in the depth of thematic and harmonic ideas that they explore.

Some of the more far-out electronic sections have been really fun to arrange as well, they're impossible to transcribe literally so it's a challenge and great fun to come up with something that works in these sections.

With all of the enthusiasm and energy to be found in the camp it comes as no surprise when James tells us that the artistic energy of the Pink Floyd project has already spawned some creative offshoots:

As you can probably gather we have all become pretty passionate about Floyd. As a result, we have also experimented with two additional complete albums that are released in parallel with the main series. These offshoot projects feature the orchestra combined with a rock group and female vocalist. *Animals for Group and Orchestra* and *The Dark Side of the Moon for Group and Orchestra* are the two side projects we have tackled to date. As the orchestra director and conductor, I chose those two albums as I think this is quite a powerful new approach to exploring the genius of Pink Floyd as composers. Luckily Rick Lawrence produced two brilliant arrangements that, for me, really bring out the depth of these wonderful compositions, which is reinforced by combining the unexpected textures and colours of a chamber orchestra with the power of the full rock group. To ring the changes and differentiate our work from the Floyd albums we use the top female vocalists around. I'm particularly proud of *Animals for Group and Orchestra* with Jess Greenfield.

Finally, as we here at Music Legends are huge Floyd fans, we also wanted to know if working on the project had changed the views of the production team concerning the music of Pink Floyd, and James Gambold was quick to confirm found that his admiration for Floyd had deepened:

I have always liked Pink Floyd and have got much more familiar with every detail of their music since having started these albums. I feel that when a piece of music can be performed in different styles and idioms and still have impact, then it shows it has depth from a compositional viewpoint. Pink Floyd gave themselves the space to really convey darkness as well as light in their music. For example, the eerie waltz they throw in during *Poles Apart* is just wonderful – so unexpected and evocative. It's the dream of any band to be able to do whatever you want, musically, in the context of a song. So much modern pop/rock music must meet with boundaries of time and form nowadays. Gone are the days where you could have a ten-minute guitar solo and create it in the form you want. Thank goodness Pink Floyd made up their own musical rules so we are lucky enough to be able to immerse ourselves in their music today.

We hope that you enjoyed finding out more about Pink Floyd for Orchestra (maybe you were even lucky enough to pick up a copy as one of our Pink Floyd Reimagined covermounts) and many thanks to James and Rick for taking the time to talk to us about this exciting project – you are music legends!

If you know a music legend that you feel should be featured in the magazine please get in touch at info@musiclegendsmagazine.co.uk or fill in the contact form on our website.

MOON PROBE

An interview with Keith Moon, the legendary drummer of The Who

As well as being their drummer and resident comedian, Keith Moon was The Who's PR man. Uniquely for one in his position, Keith not only made himself available virtually any time to anyone with a pen and notebook but also pro-actively sought out journalists to help boost the group's media profile. This 1972 interview by Chris Charlesworth for *Melody Maker* is an excerpt from the book *The Who – Can't Explain* by Steven Rosen.

On 25 July 1970, three months into a staff job on *Melody Maker*, I reviewed my first Who concert at the Civic Hall in Dunstable. Having already seen them a few times (and been a fan for around five years) by this time, and being as how they were at the top of their game in 1970, I gave them a rave review – 'They lived up to their name as the most exciting stage act in the world,' I wrote, or something to that effect.

A week later the phone rang on my desk.

'Hello. Is that Chris?'

'Yes.'

'Keith here. Keith Moon. From the 'Oo.'

Indeed, I thought. Is there any other?

'I'm just ringing to say thanks for the nice review of the group you wrote.'

'Er… it's a pleasure, Keith. I love The Who.'

'So do I. We must have a drink sometime, dear boy.'

'I'd love to.'

'Meet me in La Chasse, or the Speakeasy. Come and say hello.'

'I will, I promise. Bye.'

I was flabbergasted. I hadn't been at *Melody Maker* very long but I'd written positively about a few other acts, yet none had called to thank me. Now here was Keith Moon, a member of a band that

The Who onstage at London's Marquee Club in late 1964.

was far and away the most skilled and successful of all the bands I'd reviewed, calling up to thank me for a good review. Neither he nor The Who actually needed a good review to help their career at this stage – unlike some of the others – yet Keith saw fit to call. I was immensely impressed, and this certainly helped cement my love for this great band.

So it came about that like many a music writer before me I developed a casual friendship with Keith. This took the form of hanging out with him in London clubs, a few visits to Tara House, his Chertsey home, and pubs nearby, and being invited to Who shows as his guest. His generosity was legendary, as was his ability to keep going when everyone else retired to bed. Somewhere along the line Keith vouchsafed to me his home phone number, the only rock star of his renown ever to do so, and it was by calling him at his home and arranging to drive down to Chertsey on a Tuesday afternoon in April 1972 that the following interview took place.

Tara House was on the outskirts of Chertsey, off St Anne's Hill, down a private lane behind a pub called the Golden Grove; a peculiarly shaped modern dwelling, consisting of five pyramids and too much glass. It was set in extensive grounds and there were at least half-a-dozen cars in the drive, all belonging to Keith. At that time the household also consisted of his wife Kim, daughter Mandy, mother-in-law Joan and her son Dermott, all of whom were dismissed as Keith and I settled down to talk in his playroom/bar.

He took this interview quite seriously, for him at least. He was sober and, I think, anxious for once to come across as sincere, more than just the legendary Moon the Loon. One thing I remember most vividly was the awe in which he evidently held Pete Townshend. 'Pete's a genius,' he said more than once, clearly aware that his own good fortune rested squarely on the rather skinny shoulders of The Who's guitarist and principal composer. For some reason this was edited out of the piece that *Melody Maker* published…

When did you first start playing drums?

Twelve years ago, roughly. A friend of mine had a set and a record player in Wembley. I used to pop over to his place and play to records. I had a job selling sticking plaster at the time.

What was the first group you played with?

I don't think we actually had a name. If we did it was something like the Mighty Avengers or the Escort or some polite name. We played Shane Fenton or Johnny Kidd and The Pirates or *Spanish Harlem*, and Shadows stuff, and Zoots. We played local town halls or factory dances, weddings a speciality. I played in several different groups and I joined one called the Beachcombers.

How did you meet up with the High Numbers?

We were working a circuit which a group called the Detours used to work, and people used to come up to us and say, 'You're not as good as the Detours. They're a smashing band.' After a couple of months of this I was fed up of people saying this and I decided to have a look at them. I had heard a rumour their drummer was leaving, too, so I went down to a pub near me, the Oldfield Hotel, to see them play.

They were outrageous. All the groups at that time were smart, but onstage the Detours had stage things made of leather, which were terrible. Pete looked very sullen. They were a bit frightening

The Who in 1965. (Left to right) Pete Townshend, Keith Moon, Roger Daltrey and John Entwistle.

and I was scared of them. Obviously they had been playing together for a few years and it showed as well. I asked the manager of the club to introduce me to them. I was standing there and I had a few drinks, so I thought I'd play. I crept around the side and asked Dave the drummer if I could do a couple of numbers. He said yes.

They were doing a lot of blues numbers and *Roadrunner* and really great stuff. I was fed up with *Spanish Harlem* and wanted to get into this band, so I got on the drums and I must have been outrageous. I had dyed ginger hair, ginger cord suit. I was horrible. I looked a right state. I did a couple of numbers and broke the bass drum pedal, being rather heavy handed.

They asked me over for a drink but they didn't say much. They didn't ask me to join the group but they said they were having a rehearsal at some West Indian Club. Nobody said I had joined the group but I went along. This chap from Philips Records, Chris Parmenter, turns up with another drummer because they had been offered a record deal by Philips and they badly wanted the other drummer out.

This chap from Philips turned up, and so did I, and it was rather embarrassing. He set up his kit and I set mine up and nobody was saying anything. The rest of the band just didn't care. They were tuning up in one corner and it was dead embarrassing. Then they asked me to play in the first number, but the man from Philips wanted to play. I can't remember if he played or not, but the group said they didn't want him. So I just stayed with them. Nobody actually said I was in the group. I was just there and I've been there ever since. They were an amazing crowd and they still are.

"I don't think we quite knew what we were doing, but before we knew it, we had all this mod gear, feeling totally out of place. This phase lasted a long time and at the time there were these legendary fights within the group."

How long were you with the group?
They were the Detours, then (early '64), on the circuit. Then they changed their name to The Who, and they were The Who when I joined them. It was a friend of Pete's idea to call them The Who. We went through various names, like any group. We had a manager called Pete Meaden who thought up the High Numbers and the mod image. I don't think we quite knew what we were doing, but before we knew it, we had all this mod gear, feeling totally out of place. This phase lasted a long time and at the time there were these legendary fights within the group.

When did (managers) Kit Lambert and Chris Stamp arrive?
They arrived when we were playing the Scene Club as the High Numbers. Kit first saw us in Harrow, and from there we signed with Kit and Chris. We've been stuck with them ever since. Somebody's got to look after them.

Is it true that when you first started playing the Marquee, fans were paid to come and see The Who?
This was the Shepherds Bush mod crowd who came to see us at the Goldhawk Road social club. Kit had an idea to get

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The Who in Amsterdam for television appearence, 20 September 1965. (Left to right) Keith Moon, Pete Townshend, Roger Daltrey and John Entwistle.

us into the West End and he wanted to form a nucleus of hardcore Who fans and call them the Hundred Faces. He would give them all a ticket and membership in the Hundred Faces, and make it very exclusive. This was the start of the Marquee sessions. We took the club on a Tuesday night because nothing ever happened on a Tuesday. We moved in and gave all these free tickets to these staunch supporters of ours from Shepherds Bush.

A massive invasion took place with these guys – their chicks and friends and a few people must have wandered in. Gradually we built it up so that by the time we left the Marquee, it was getting packed. That was all our London following. It started from Goldhawk Road, the Marquee, and the West End. People started coming from all over, the Elephant and Castle and East End.

Had you started breaking equipment then?

We started earlier than that, actually. It was an accident at the Railway. Pete did it as a mistake. We were very visual onstage with theatrics, and Pete was always swinging his guitar about. One day – whack – the head fell off! The drums used to really disintegrate on their own – I hit them so hard. The fittings were designed for dance bands. When you got somebody like me, they just snapped off.

My whole style of drumming changed when I joined the band. Before, I had just been copying straight from records, but with The Who I had to develop a style of my own. I took the ideal from Gene Krupa with all the stick twiddling and thought it was great. The sticks used to fly out of my hands because I was sweating like a pig. They'd just slide out. All these things had an effect on the audience. They'd wonder what was going on. There was a lot of raving going on in the States, but over here the ravers were outnumbered by the Shadows-type nice groups.

"We were very visual onstage with theatrics, and Pete was always swinging his guitar about. One day – whack – the head fell off! The drums used to really disintegrate on their own – I hit them so hard."

Can you remember making *I Can't Explain*? (Single released February 1965)

Yes, for us it was phenomenally successful because it got into the Top 20, and we can't even do that now, not that we ever release anything. It was released about the time Pete started getting into writing. He had written a couple of things before, but now he had bought a pen and paper because we could afford it. We borrowed the money from Kit because we thought he was a millionaire. He probably had about £150, but that was a million to us. Chris Stamp had to go and work on films to keep us.

When did you start playing outside of London?

We used to play some Sunday concerts with people like Dusty Springfield, Gerry and the Pacemakers, and massive bills. Each group had about three minutes. It was one number and off. Our one number used to last about fifteen minutes, and we weren't very popular so we didn't do many. We invariably got into trouble for over-running and being generally nasty. Then we did (early British rock television show) *Ready, Steady, Go!* and a Beatles show in Blackpool.

Keith Moon on drums as The Who mime their hit 'The Kids Are Alright' for a US promotional film beside the Serpentine in London's Hyde Park in July 1966.

Were you having trouble with record companies at this time?
One always is. The record companies are strange. Some try harder than others, but the ones we had weren't trying at all. There were hassles everywhere. A lot of it was pointless. Now we get together and thrash things out, but for that. We'd just smash each other in the mouth to solve things.

When did you first go to America?
That was much later. We did the *Ready, Steady, Go!* things, and then the *Ready, Steady, Who* record (an early EP). Kit had some connections in Paris and we did a couple of shows over there (in 1964). That was the first time we ever went abroad. I remember Kit taking me to a bistro and I threw up all over the drums. The group's music was a lot of Motown stuff, which we got into at the Marquee. There was *Baby Don't You Do It*, which we still do, and *Barbara Ann*. That's the kind of music I was into then, as well as Who music.

Were you ever a mod?
No, I was a rocker. Everybody was generally scruffy except John. We wore jeans and t-shirt gear basically. Pete would always wear comfortable clothes. The pop-art thing was Kit's idea.

You were always looked on as being an arrogant, nasty bunch.
We were. We were very nasty, and still are.

Were you living on pills or was that a publicity gimmick?

> "The record companies are strange. Some try harder than others, but the ones we had weren't trying at all. There were hassles everywhere... We'd just smash each other in the mouth to solve things."

It was true. We had amazing things. We didn't go out of our way to be nasty – we were naturally nasty. The press would ask these bloody stupid questions like, 'What is the colour of your socks?' and I'd think, 'What's that got to do with you?'

Was it *My Generation* that made it in England for you?
Yes. We had *Anywhere, Anyhow, Anywhere* but that didn't go well. *My Generation* made it over here but I can't remember how we made it to America. The first time we went was the *Murray The K Show* (March, 1967). He used to take a theatre for two weeks and put on as many shows a day as he could possibly fit in. There was a minimum of four with the first starting at 11 o'clock in the morning. You could never leave the theatre because you never knew when the next one was.

We had eight minutes and it was insane. We always ran overtime, but the reaction we got was amazing, because we were into smashing everything up. Eventually he let us go on a bit. The Cream were with us then on the show, and Wilson Pickett and Mitch Ryder. The next time we went to the States was for Monterey [Pop Festival] (July 1967), but that was just in and out. Then we concentrated on New York, which was Kit's plan. He wanted to take New York and go on to the West Coast using the same formula as we had at the Marquee. We wanted to build up a solid New York following and move out from there.

Were you very much in debt by then?
Very much so – I don't think it was because of living too well, although Pete

The Who seen here playing live for a German TV documentary at the Duke of York's Headquarters, Chelsea, in November 1966.

and I are spenders. We are extravagant, to say the least. The main things were the instruments. We'd do a show and get £100, but a guitar would be £150, and a drum set £100. The debt got up to £30,000 or £40,000, and probably a lot more.

Was there a time when the relationship within the group worsened because of the mounting bills?
The thing that kept us together was the fact that we knew all along we were going to get somewhere. We didn't have to convince each other. We were supremely confident. It was a very tough band and nobody would concede. Nobody would say they were leaving the group except in flashes of temper.

How much did the debt reach?
The figures were astronomical. We used to have meetings that were more like post mortems. Our accountants were pale, ashen figures. We'd pick up the accounts and throw them all over the office, falling about with laughter. There was no account, just debt, debt, debt, with nothing coming in.

It became so huge with equipment costs, van costs, costs for going to the United States – which was amazingly expensive. Over here we would get £200 a week, which sounded great, but it wasn't. We got about £600 for the *Murray the K Show*, but we were booked into one of the most expensive hotels in New York. $5,000 would go in two days. We should have had a broom cupboard, but there we were in a suite ordering Oysters Rockefeller. We didn't have any idea at all of money.

> "The thing that kept us together was the fact that we knew all along we were going to get somewhere. We didn't have to convince each other. We were supremely confident. It was a very tough band."

When was the turning point as far as money was concerned?
In the States, I can't remember. *Ready, Steady, Go!* was the turning point here after *My Generation* made it. Believe it or not it's only since *Tommy* that we have started to have a bit of profit. Before that, nothing, and we had to pay back everything we had borrowed. We did a tour of the States with Herman's Hermits and lost money. We did a tour in a bus, which we thought was the cheapest way of doing it, but once again the bus came to thousands of dollars.

The money we were earning meant nothing. Going from one gig to another would cost more than the gig money, and on top of that we had the equipment bills. Every night, regular, we'd break the gear.

By this time I'd got some stronger drums, but I deliberately broke them.

Were you beginning to develop a following in the United States?
On the Herman's Hermits tour we were second on the bill, closing the first half, and about this time we started picking up fans. It was by playing, not records. It was a slog going around with a big group.

The turning point in the States was *Tommy* in all respects: money-wise, audience-wise and respect-wise. That got a lot of hassles with the record company sorted out because they respected us then. They would arrange things like free publicity and receptions for us.

You had trouble following *Tommy*?
Yes. That's why we put the live album out (*Live At Leeds*). We couldn't really

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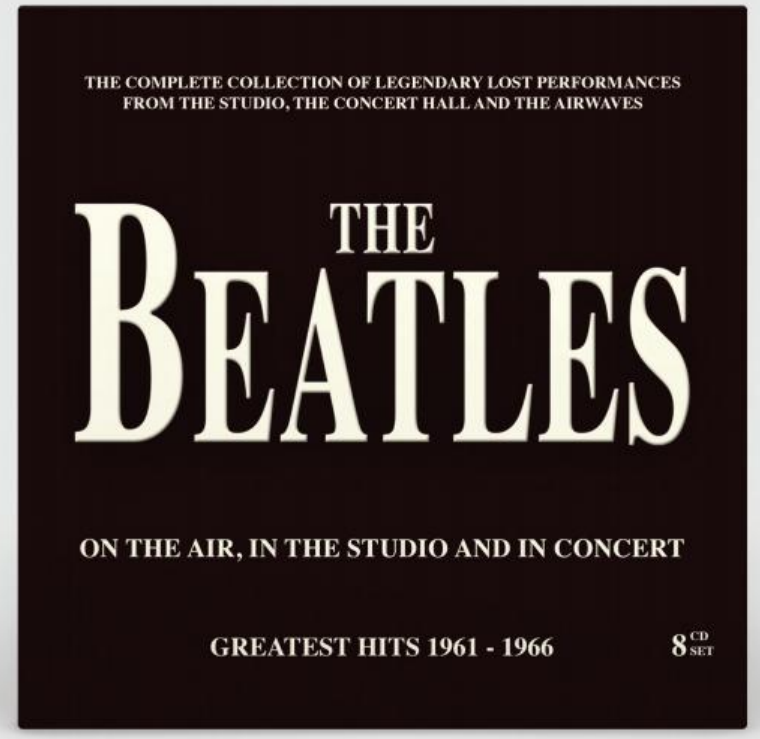

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follow it up. We wanted to do a positive step in another direction, otherwise Pete would be writing *Tommy*s for the rest of his life.

Who came up with *Summertime Blues*?
We all had a meeting where we were rehearsing and decided we needed some new material to replace *Tommy*. We all went home and sorted through old records that we could do a version of. Some we came up with were no good, and others were great, like *Summertime Blues*. We dug up *Young Man's Blues*, too. The *Live At Leeds* album represented the stage act as it was for a time, but then we got to putting more of *Tommy* into it.

You have a reputation for wrecking hotel bedrooms. When did this start?
When hotels started doing things to me. To be treated like dirt is bad. That's not the way I want it. If I have a room and the waiters won't send up drinks or room service in a couple of hours, it's bad. You can't go onstage full of food. If a meal takes two hours to arrive, I'll freak out and throw it against the wall. The waiter will go and get the manager and we'll be thrown out.

Are you banned from many hotels?
We're banned from whole chains. Other groups say it's bad for them, but if they're willing to put up with that kind of treatment in hotels, good luck to them. But I'm not.

There are lots of stories about you exploding doors off walls. Are they true?
Yes. We went to one hotel and they actually locked the doors with the suitcases in while we were out. They demanded cash in advance. They hadn't told us about this before. They just sealed them. Now that's not nice, so I blew the door off the hinges and got my luggage. A few hotels still remember us, but now we have sussed out the good ones.

Is your reputation as a drummer overshadowed by your reputation as a looner?
I've no real aspirations to be a great drummer. I don't want to channel all my energy into drumming, or to be a Buddy Rich. I just want to play drums for The Who, and that's it. I think a lot of my lunacy is because I want to do some film work. Pete has got his writing, John has got his writing and producing, and Roger has got his farm. My interest is into filming and videoing. Since I've moved here I've stopped raging around the Speakeasy and other clubs as much as I did.

> "We went to one hotel and they actually locked the doors with the suitcases in while we were out. They demanded cash in advance... so I blew the door off the hinges and got my luggage."

Do you get frustrated when you are off the road for a great length of time?
Yes. This is why the video and film work come in. Pete's writing and I don't feel I am a particularly good writer. We intended to go back on the road once we have something to go on the road with. Pete's writing at the moment and we intend to do our own film. That's what we'll be into later on this year.

Do you see much of the rest of the group when you are off the road?
Not as much as I would like to. We had a meeting the other day and it's amazing how much you miss them. Pete came over once, and I've been to see John a couple of times. The only reason I don't see Roger is because he lives miles away.

Why do you think The Who have stayed together for so long while so many groups who started at the same time have finished?
Because they're not The Who – obviously

The Who in March 1968.
'We didn't go out of our way to be nasty – we were naturally nasty.' – Keith Moon

their personalities weren't meant to stay together. I love the other members of the group dearly. You've got to be involved with the people you are working with and the people you are producing the act for. If you don't get this involvement then the group breaks up. We found we can get involved with each other to mutual satisfaction.

Why don't The Who ever do encores?
I don't think there's any point. If you've done all you can, leave it at that. I don't agree with encores. Sometimes it gets to the point where the crowd won't leave unless you do, but I've seen so many groups do an encore after very short applause, and then they say they've done six encores. What's all that about? We all feel the same way about that sort of thing.

Have you a favourite Who album?
The one I have been playing recently, and which has surprised me, is *The Who Sell Out*. I am pleased with that now, although I didn't think much of it at the time.

> "I've no real aspirations to be a great drummer. I don't want to channel all my energy into drumming, or to be a Buddy Rich. I just want to play drums for The Who, and that's it."

Do you have any favourite drummers from other groups?
I think the drummer with Argent is very good, Bob Henrit. And Ringo, whose drumming is incredible. His bass drum work is great. Those two are my favourites.

You have an enormous drum kit onstage. Do you play all of it?
Sometimes I use the two tom-toms on my left for sticks and drinks and towels.

You have a glass kit as well.
I got it in the States. I have never got a good sound with it. Visually is all I got it for, for television and miming.

Why did you move out of London?
I had a house in Chelsea and it just got ridiculous. I could never get any peace. Regular, every night at 3:05 when the Speakeasy bar shut, the telephone would go. Immediately the cars would arrive outside the door. They'd all troop in and it was always the same. I couldn't stand it anymore. I used to dread going back there. I do have to get to sleep, believe it or not. You just couldn't live there, so I got a suite at a hotel, and then I found this place.

Did you spend a lot of time going around clubs in London in the early days?
Yes, I've always liked clubs. The Scotch of St. James, Annabel's, Tramps, or Speakeasy, you could generally find John or me down there. We often used to go clubbing together.

Do you think The Who would carry on if one member had to leave?
I don't think it would carry on. It would naturally fall apart. I don't think one member of the group would get fed up before we all did. If somebody wanted to leave they would have done it years ago. It will reach a point where we can't do any more. I can see us working together all our lives. Certainly there's no one I'd rather work with than The Who.

Do you have a lot of respect for Townshend?
Yes. Pete and I didn't get on well at the beginning. John and I were the only two who went out together. We had respect for each other and that has grown. Pete writes whatever he wants to say, and always thinks about us playing it.

What kind of music do you prefer playing at home?
Surfing music and mid-'50s American pop. I love the titles, and songs about

'I love the other members of the group dearly. You've got to be involved with the people you are working with and the people you are producing the act for.' – Keith Moon

ridiculous things, like affection for two tons of metal. I find it terribly funny, like *Tell Laura I Love Her*.

Do you still keep a hotel near Oxford?
I'm in the process of flogging (unloading) it. I want to get one nearer London.

Can you see yourself as a publican (bartender) when you retire?
I'll either be on one side of the bar or another.

2005 postscript: I saw less and less of Keith after The Who stopped touring in 1976 and, in fact, didn't see him ever again after he moved back from California to the UK in early 1978. The last time I saw him was at a Lynyrd Skynyrd album launch in New York in 1977, a rather depressing episode that I refer to in another piece. He was very podgy, glassy eyed and mournful, and I knew something was wrong but like everyone else I hadn't a clue what to do about it, nor was I in a position to really. I was still in New York when he died and though I'd left *Melody Maker* by this time the then editor Richard Williams called to ask me to write something, which I did, albeit hurriedly. Then, in 1995, Tony Fletcher approached me and said he wanted to write a biography of Keith for *Omnibus Press*. An eminently sensible idea, I thought, though I wasn't to know then what pains Tony would go to in order to re-create Keith's crazy world. Only after he'd delivered his manuscript did I fully realise what I'd often suspected: that much of what Keith said in interviews could be taken with a pinch of salt. Still, apart from the questionable business about 'auditioning' for The Who in front of an audience at the Oldfield – which, like so many of Keith's yarns, made for a great story, regardless of whether it was true or not – I like to think that this most captivating of rock icons was as truthful with me as he was with anyone else.

Interview conducted by Chris Charlesworth for *Melody Maker* on 22 April 1972.

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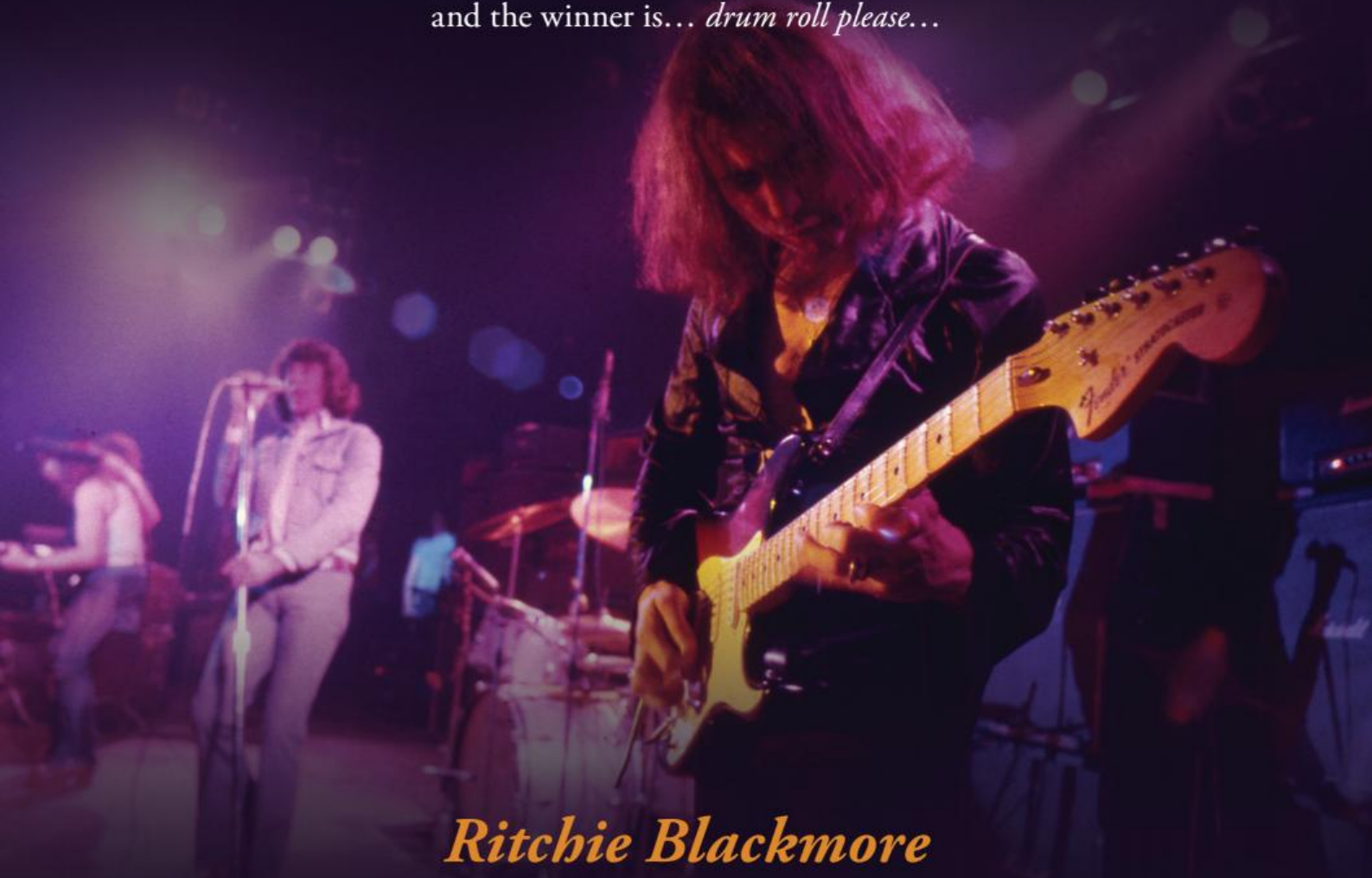
THE BIG QUESTIONS

We asked and you answered! For each issue we will be putting the big questions to the public. We will be finding answers to the queries that rock fans have debated for decades. Keep an eye on our social media platforms to have your say in our next poll.

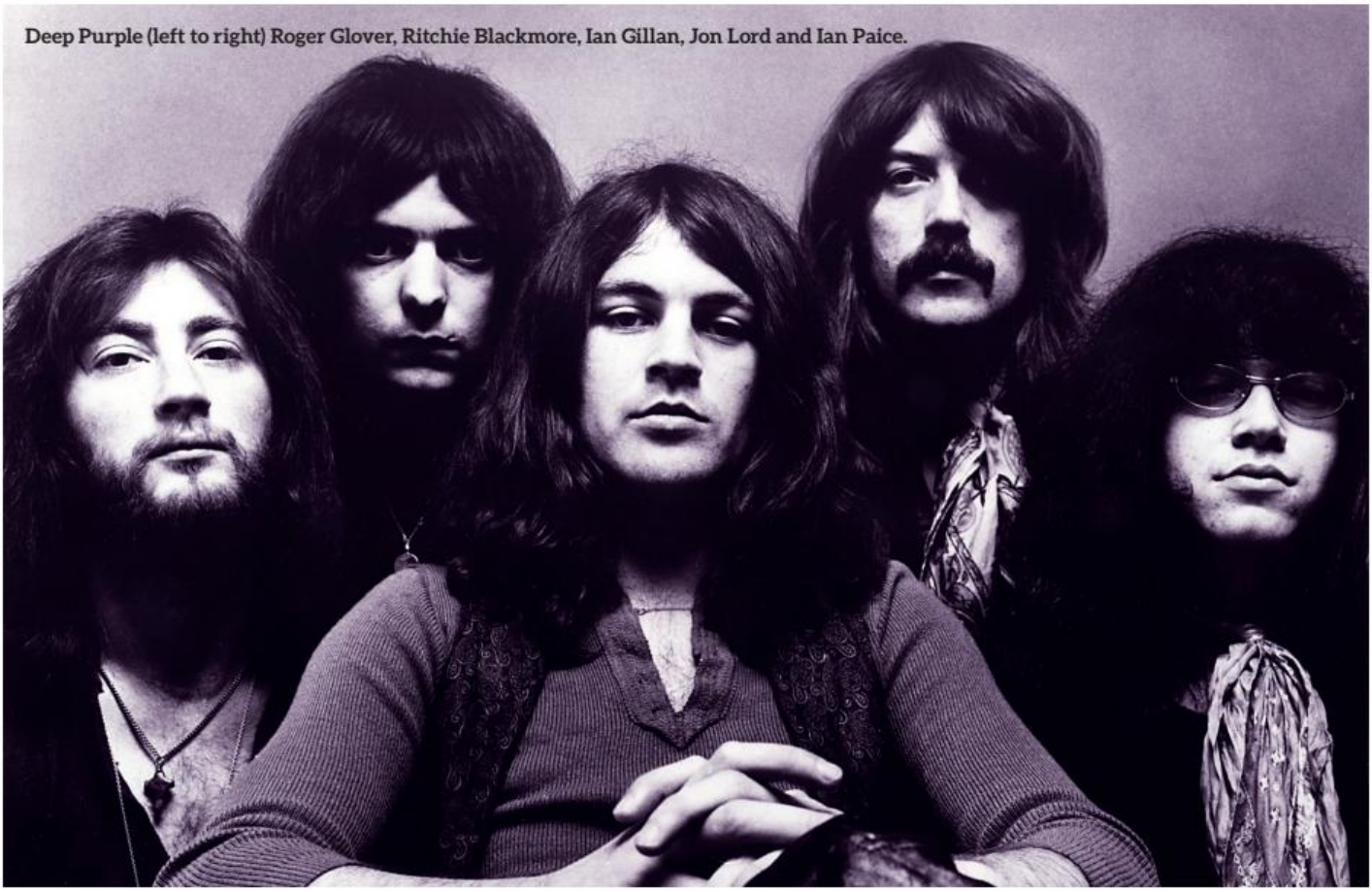
This issue we asked…

Who is the greatest guitarist of all time?

The results are in; they have been checked, double-checked, triple-checked and verified, and the winner is… *drum roll please…*



Ritchie Blackmore



Deep Purple (left to right) Roger Glover, Ritchie Blackmore, Ian Gillan, Jon Lord and Ian Paice.

Yes, that is right! Although there was stiff competition, our readers were entranced by the magic maverick that is Ritchie Blackmore. Known as one of the stormiest characters in all of rock music, he has been blowing away audiences for decades with his incredible skill and heavy, heavy riffs.

Born in Weston-super-Mare in 1945, Ritchie was a petulant child that hated the constraints of educational establishments. He began guitar lessons aged eleven, studying in classical guitar – an influence that has been all-important in shaping his jam rock style. Although he was exceptionally gifted musically, Ritchie was a poor student and left school at fifteen. He has since recalled his disdain for school life stating, 'I don't like to be caught up, I like to be the opposite, I always was at school, that's why I don't smoke, I always used to find everybody at school smoking, "oh it's a big deal man", the smoke and rebellious image, and I thought because of that I won't smoke and I never have. Maybe if they hadn't smoked I would have done, but mind you I was probably doing other things that were much worse.'

Moving in to the world of employment, Ritchie started working at Heathrow Airport as an apprentice radio mechanic. This was always a means to an end however, and all Ritchie's paychecks went towards saving for a new guitar – thankfully for the listening public Ritchie's passion for air control maintenance never quite managed to eclipse his love of music. During this time Blackmore created and featured in a number of small bands with his school friend, the drummer Mick Underwood, such as Mike Dee & The Jaywalkers and the Satellites, and by the age of seventeen Ritchie was performing with Screaming Lord Sutch as one of the lead guitarists in his backing group the Savages. Unsurprisingly, given the marked difference in personality between the sullen, withdrawn Blackmore and the maniacal extroversion of Lord Sutch, Ritchie did not remain in the band for long (few did). However, it was through the Savages and his work in the Outlaws, the house band of producer and friend Joe Meek, that Ritchie met many of the faces that would shape his future career and lead to the genesis of the rock behemoth that was Deep Purple.

From this point on Ritchie's legendary career is well documented; with an expansive library of music, performances and interviews available. So we thought, who better to explain the guitar maestro than those that have worked with him? Here we look at Blackmore through the eyes of those who knew him best.

Ian Gillan

Ian Gillan

Deep Purple vocalist (Since 1969)

I love working with people that push me because I get a lot of energy, for example with Ritchie: Ritchie when he's playing on stage tries to blow everyone off of the stage it's a kind of competition. One of the things that Ritchie said to me when I joined Deep Purple was, 'You've got to bear this in mind, and I don't mean it badly but I'm going to try and blow you off stage every night', and I said 'Alright, great, well in that case I'm going to try and do the same to you', he said 'Yeah great, and that way we'll have a good band'.

Deep Purple in 1970. (Left to right) Ritchie Blackmore, Ian Paice, Jon Lord, Roger Glover and Ian Gillan.

Nick Simper

Nick Simper
Deep Purple bassist (1968–1969)

Ritchie immediately stood out as something special, when I first saw him I thought, 'This guy is something a bit different', because they would do Shadows tunes but he wouldn't play them like Hank Marvin – he would suddenly break out this amazing solo. I had always been a fan of Ritchie he was my number one, him with Jimmy Page and Jim Sullivan were about the best, they all came from the same area and they were the men that showed everybody the way. Ritchie Blackmore has developed a persona that I believe he is quite famous for now, where he just doesn't seem to like people but I always used to get on great with him; we would go out to bars together just the two of us and rub along together, I always thought we got on great. However he would say strange things to me like, 'When you pick me up in the car you're always smiling and it annoys me.' I thought that's a strange thing to say –'Has it ever occurred to you that I'm smiling because I'm pleased to see you Ritchie?'

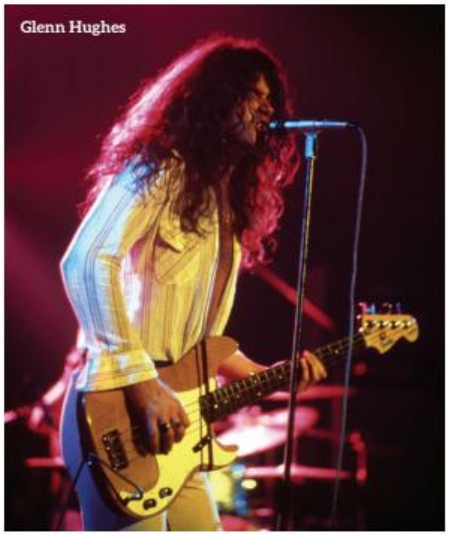
Glenn Hughes
Deep Purple bassist (1973–1976)

When Ritchie is in a band there's going to be tension and friction and that's the way it's going to be. As soon as things get comfortable, people would move or shift, or people would have to leave or would be fired.

There are some nights Ritchie Blackmore was incredibly brilliant and then some nights he would be incredibly crap (as he knows) for some strange reason of his own doing.

David Coverdale
Deep Purple vocalist (1973–1976)

I'd always worked with good musicians, don't get me wrong – but this was like another level, they were so in tune with what I wanted and fortunately I was what they wanted, so it worked out really very well.



Glenn Hughes

Don Airey
Deep Purple organist (Since 2002)

Well he cultivated an image, and a part of that is the bad boy, which does nothing to prepare you for when you meet him and see his charm and how quietly spoken he is and how direct he can be. But he is difficult to work with; anyone who's any good is difficult to work with. He has a way of cutting through the self-indulgence, and cutting through the dross and getting to the meat of the matter, whether it's music, or your travel arrangements, or how you present yourself –he wants it right and he normally gets it. He knows how to

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FEATURED TRACKS INCLUDE:

Burn, **Might Just Take Your Life**, **Mistreated**, **Smoke On the Water**, **Lazy**, **You Fool No One** and **Space Truckin'**.

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Ritchie Blackmore on stage with Rainbow in August 1976.

run a band and it's not an easy thing to do.

It always struck me that he was what they call an old trooper. It's riveting; it makes you go like that [sits up] you're on your toes when he starts and not many people can do that – it's the mark of a great musician. I had always been a fan of Ritchie's; he was always my number one.

Bob Daisley

Rainbow bassist (1977–1979)

I think Ritchie can be demanding, but that's not a bad thing. He's very disciplined and he expects everyone else to be disciplined and that's not a bad thing; I actually enjoyed it. He's very particular and I respected that, he was very disciplined, and a great musician and great guitar player.

Joe Lynn Turner

Rainbow vocalist (1980–1984)

There's no doubt Ritchie is one of the 'gods of rock guitar'. I mean there are many others but I think he started a whole school of influential other guitarists with Yngwie Malmsteen and so on and so forth. I think he's one of the most copied – mostly very unsuccessfully.

Bobby Rondinelli

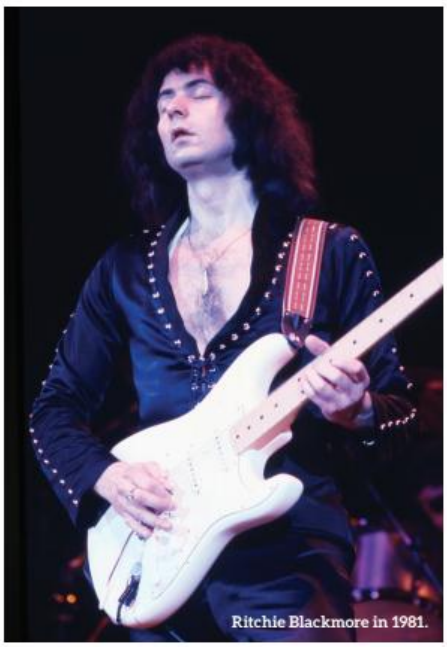
Rainbow drummer (1980–1983)

You just had to keep your eye on Ritchie and when he would do one of those you would know the next part was coming, it was pretty cool – the whole classical thing that was all Ritchie. I think, well he's not paying me anymore so I can say what I want, and I still think he is one of the most influential guitar players ever.

Dougie White

Rainbow vocalist (1993–1997)

He makes it look so effortless. Sometimes I used to watch him and he would make it look really complicated and awkward and difficult; he would be throwing his hands over here when he was playing a relatively simple piece and then when he was playing a complicated piece he made it look very easy. He's very contradictory in everything that he does, he wants to have songs on the jukebox because he told me that he thinks that's when you know you've arrived: when you walk in and someone's playing your song on the jukebox. But, at the same time he rejects being recognised and he rejects the rock and roll, or the celebrity that comes with success – he rejects that, so he's a guy of many contrasts and opposites which makes him a fascinating character. The other thing about him is that he has a



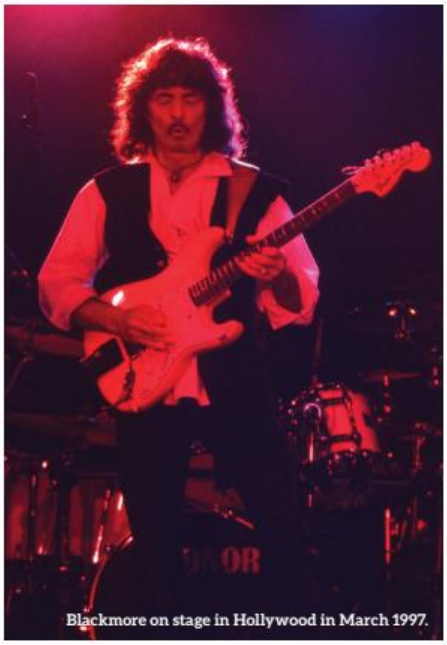
Ritchie Blackmore in 1981.

Ritchie Blackmore in 1987.

Rainbow in 1980.
(Left to right) Joe Lynn Turner, Bobby Rondinelli, Ritchie Blackmore and Roger Glover.

stage presence that is an act of stillness; he's very still, then he'll do something and then the whole audience of between three and ten thousand people will just go bananas because he's done that one move.

There we have it, Ritchie Blackmore is not only the favoured guitar hero of Music Legends readers, but of the music legends themselves. His undeniable artistic genius has inspired generations of musicians and elevated guitar technique to new levels. He's a fiery virtuoso that has created some of the greatest riffs in rock, and with so many others having given their opinions, it only seems right to finish with some thoughts from the man himself.



Blackmore on stage in Hollywood in March 1997.

Blackmore on his bands:
I don't consider myself that good to front a band and I don't want to front a band. It's a case that I'll always do my flash business on stage, but I just don't like being known as the leader of the band – I like to be a pusher of the band, and no one can be a leader of the band really if they're completely truthful.

Blackmore on his personal style:
I don't just play what I want to play. I think, 'Will people want to hear this?' – that's what it's about, I don't like to play for myself; I've done that for too many years. Now it is a case of what's going to be good for people listening. It's only fair if you want people to buy your records then you should play to them, you shouldn't play to yourself. That's what success is – it's playing to the people, not playing to yourself.

Blackmore on Blackmore:
Do you think that you're one of the most misunderstood people in the music biz? Not really, they understand me because I don't have much patience for people and I'm a very moody person, so misunderstood? No not really, because I want them to understand that I'm a moody person and that life is not a bowl of cherries – you're always fighting music to get to the bottom of things. You can't just go through life shaking people's hands and saying that everything is wonderful, unless you're a [born again] Christian, then maybe. For me life is a struggle; there are icebergs everywhere and you have to dodge them.

These interviews have been taken from the documentary ***Ritchie Blackmore – Guitar Gods***.

The Rolling Stones

FROM PEBBLES TO STONES

The Brian Jones Era

Today the Rolling Stones are one of the biggest acts on the planet, still larger than life on stage and on record. Yet sometimes the greatest acts grow from humble beginnings and here we look at the genesis of the Stones, and their formative years spent under the helm of their charismatic leader Brian Jones.

The Rolling Stones were seen as a menacing, moody, scruffy, long-haired bunch of blues-playing teenagers with none of the cuteness and humour of the Beatles; and in the Swinging Sixties, the Stones proved to be the very antithesis of the apparently innocent pop scene. Tales of drugs, debauchery and scandal mirrored their every move. Instead of being invited to the Palace to receive MBE medals from the Queen, they found themselves the focal point of Scotland Yard's drug squad. When their founding light Brian Jones was found dead at the bottom of his Sussex swimming pool, the collective cry of 'told you so' echoed throughout the media.

Yet the world was slowly opening its eyes to the realisation that even pop music had a deeper meaning and could actually provide a backdrop to demonstrations and political movements. Pop music, such as that being performed by Jimi Hendrix and the Rolling Stones could be subversive, dangerous, openly challenging and directly confrontational. At the very forefront of this wave of social change were the Rolling Stones. Realising that these five anti-order, potentially powerful but incredibly poor role models would not fade away, alarm bells rang throughout the establishment. As incredible as it seems today, the Stones actually shook the very foundations of sixties England and it wasn't long before their influence spread across the Atlantic and far beyond, to a world that watched, stunned by their influence. The self-appointed satanic majesties singing of 'sympathy for the devil' were seen as threatening to the whole fabric of society itself. Music would never be the same again.

Lewis Brian Hopkins Jones was born in Cheltenham, Gloucestershire on 28 February 1942, into a respectable family where music was very much an important factor. His mother taught music and played the piano, and his father led the local choir and played keyboard. The young Brian was soft-spoken and well-educated, achieving good grades in literature, maths and

The Rolling Stones undertake their first TV appearence on 'Ready Steady Go!', on 2 August 1963, performing 'Come On'.

physics, and finally leaving school with a total of nine O-level passes in the days when this was an impressive achievement. Inheriting his mother's interest in music, Brian learned to play saxophone, clarinet and piano, and by the time he was fourteen, he was already playing sax in a local band. His groups included The Cheltone Six, the Ramrods and The Bill Nile Jazz Band, all inspired by jazz legend Charlie Parker. In fact, it was jazz that originally inspired Brian's musical desire, and he would spend hours listening to and exchanging records with his friends. He learned how to read musical scores, and on his seventeenth birthday his parents bought him a Spanish acoustic guitar. When Brian heard Champion Jack Dupree's record *Blues from the Gutter* released in 1958, it changed his life. Playing guitar on that album was Larry Dale, and his style led the young musician down a whole new musical avenue.

Scandal and Brian Jones went hand in hand even at this early stage. In rural Britain, where teenage pregnancy was often hidden for fear of ostracisation, Brian managed to get three different girls into that condition. Valerie, an early teenage girlfriend fell pregnant and the child was later adopted. Pregnancy number two was a woman of twenty-three that he met at a Guildford concert, and when the sixteen-year-old Pat Andrews found herself to be expecting, the resulting son Julian was named after jazz musician Julian Adderley. Brian was only nineteen years of age and had already fathered three illegitimate children, but this was not enough to slow him down. When he went to see real-life blues legend Sonny Boy Williamson perform, it confirmed the direction that he knew he must take. It was London-based bluesman Alexis Korner that provided the opening for him, so Brian moved to the city and embarked on a music career that went on to produce the Rolling Stones. By now, Brian was one of the leading lights on slide guitar, after spending an intensive and determined few weeks literally locked away with his guitar perfecting his technique.

Meanwhile, two other young men, Michael Philip Jagger (born 26 July 1943), and Keith Richards (born 18 December 1943), were in Dartford, Kent. Keith Richards' interest in music can possibly be traced back through his paternal grandfather, who played in a successful jazz and blues based big band, and Keith developed a passion for this music, particularly the sound of the blues flooding over the Atlantic from the United States. Michael Jagger lived, for a while, in the same street as Keith, but in 1954, the Jaggers moved house to what was considered to be a better part of Dartford, Denver Road, and Mick started at the local grammar school. By the time Mick had moved onto the London

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FEATURED TRACKS INCLUDE:

London Calling, **Tommy Gun**, **White Riot**, **English Civil War**, **I Fought the Law**, **Complete Control**, **Clash City Rockers**, **Train In Vain**, **The Magnificent Seven**, **Bank Robber**, **Rock the Casbah**, **Should I Stay or Should I Go** and many more.

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The Rolling Stones photographed in Hyde Park. [In the 1960s] You were either a Beatles fan or you followed the rhythm and blues movement with the Stones.

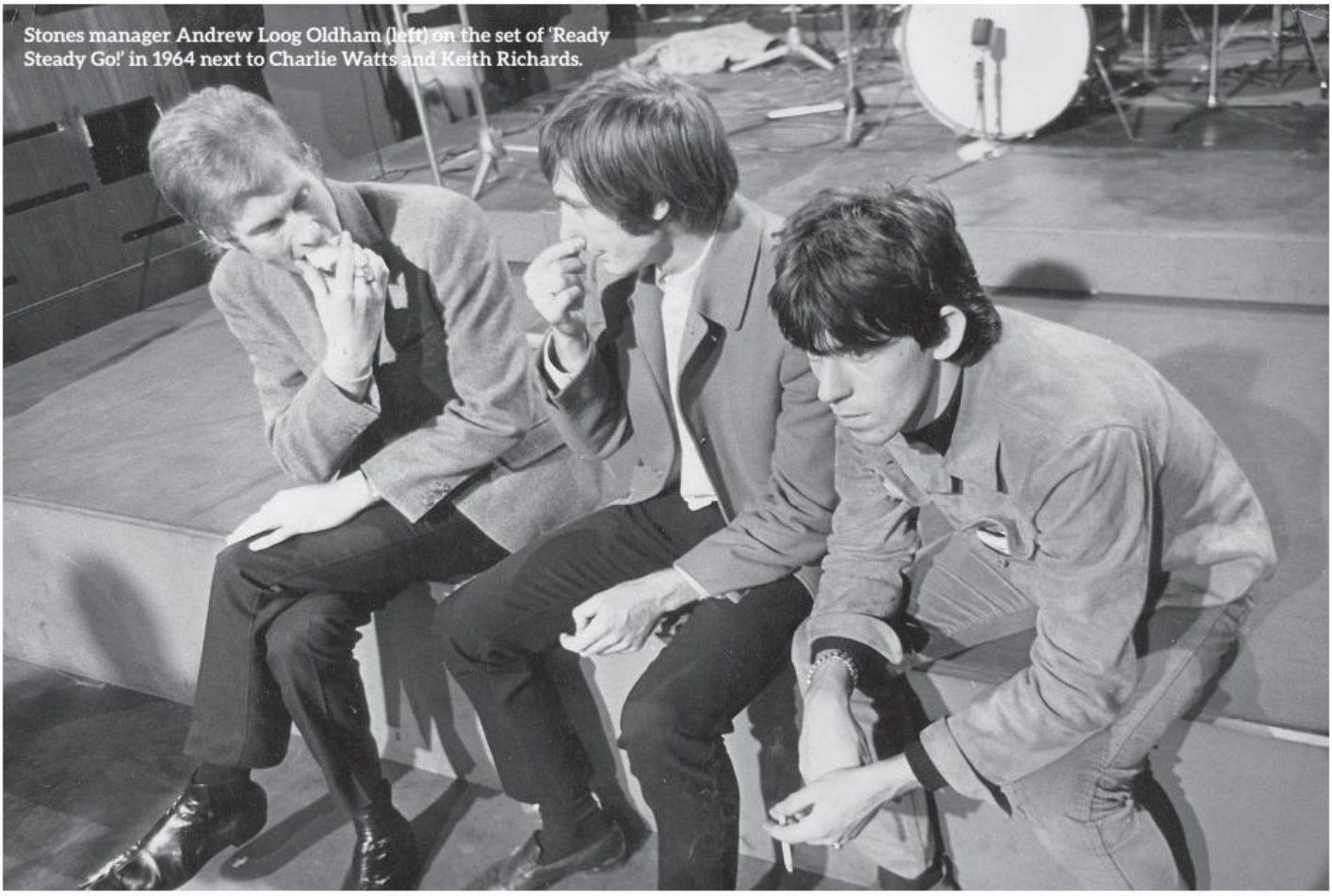
School of Economics and Keith to Art College, both had developed a passion for American Blues. When the young Keith spotted Mick standing on a platform at Dartford Railway Station with an album under his arm, Keith casually informed Mick that he could play blues guitar. At that time, Mick was in a band called Little Boy Blue and the Blue Boys and Keith was welcomed in to the band almost immediately.

Brian Jones's was now a member of Blues Incorporated playing alongside Alexis Korner and Cyril Davies – a band that would soon include future Stones member Charlie Watts. Charles Watts was born on 2 June 1941, and heralded from the North London suburb of Wembley. He loved Jazz and began playing the drums at fourteen. He was later spotted by Korner playing in The Troubadour jazz club in London and was invited to join Blues Incorporated.

Having finished his studies in graphic design, Charlie worked creating posters, but by night he trawled the vinyl stores in search of the latest releases from his idol, Charlie Parker. Initially, Charlie Watts declined Korner's approaches and briefly went on a tour of Denmark with fellow jazz musician Don Byas, but by January of 1962, he had joined forces with Blues Incorporated. On 17 March 1962, the band played at The Ealing Club, a venue hired by Alexis Korner, and Brian Jones decided to attend. The band playing at The Ealing Club that night consisted of Korner, Davies, Charlie Watts, Dick Heckstall-Smith, Long John Baldry and Ron Wood's brother Art. For the second gig the following Saturday, Korner invited the young slide guitarist, introduced as Elmo Jones, to join them and play some bottleneck blues on their version of Robert Johnson's *Dust My Broom*. Having read about the opening of The Ealing Club the previous Saturday, Mick Jagger and Keith Richards travelled to West London and were at the club for the second performance. Amazed by the soft-spoken, blonde slide guitarist, Mick, Keith and fellow Blue Boy Dick Taylor later got together with Brian Jones and began jamming. They even shared a flat together in Chelsea, West London and spent their time practicing and listening to each other's extensive record collections.

The drum stool, throughout that time, was filled by various occupants including Tony Chapman and Mick Avory (later of the Kinks), before Charlie Watts was invited along and agreed to sit in as an experiment. On keyboards was a man who was destined to become the 'hidden Stone' close friend Ian Stewart, who had also played with John Mayall. Very often forgotten and overlooked by the publicity machine, it was Stewart who provided a behind-the-scenes musical influence to the band by remaining loyal to his beliefs in the blues and his preferred boogie-woogie style of piano. Many years later, he watched from an almost detached position as fame destroyed Brian Jones and drugs took hold of the rest of the band. He even refused to play on Stones tracks that he felt were taking the band away from the blues style and on these occasions, his place would be filled by the likes of Nicky Hopkins, Billy Preston and ex-Small Faces keyboardist Ian McLagan, a long-time friend of Ron Wood. When Ian Stewart died in December 1985, the band was quick to pay tribute to him and included a piano solo of his as the fade-out on their album *Dirty Work*.

Born in Fife, Scotland in 1938, Ian was older than Brian, Mick, Keith and Charlie. When the Stones were on the verge of stardom, he found himself side-lined by manager Andrew Loog Oldham as his 'normal' appearance didn't fit the band's developing image. One more piece of the jigsaw was needed before the newly named Rollin' Stones (the 'g' being a later addition) could take off. Semi-professional bass guitarist William Perks, also known as Bill Wyman, was working



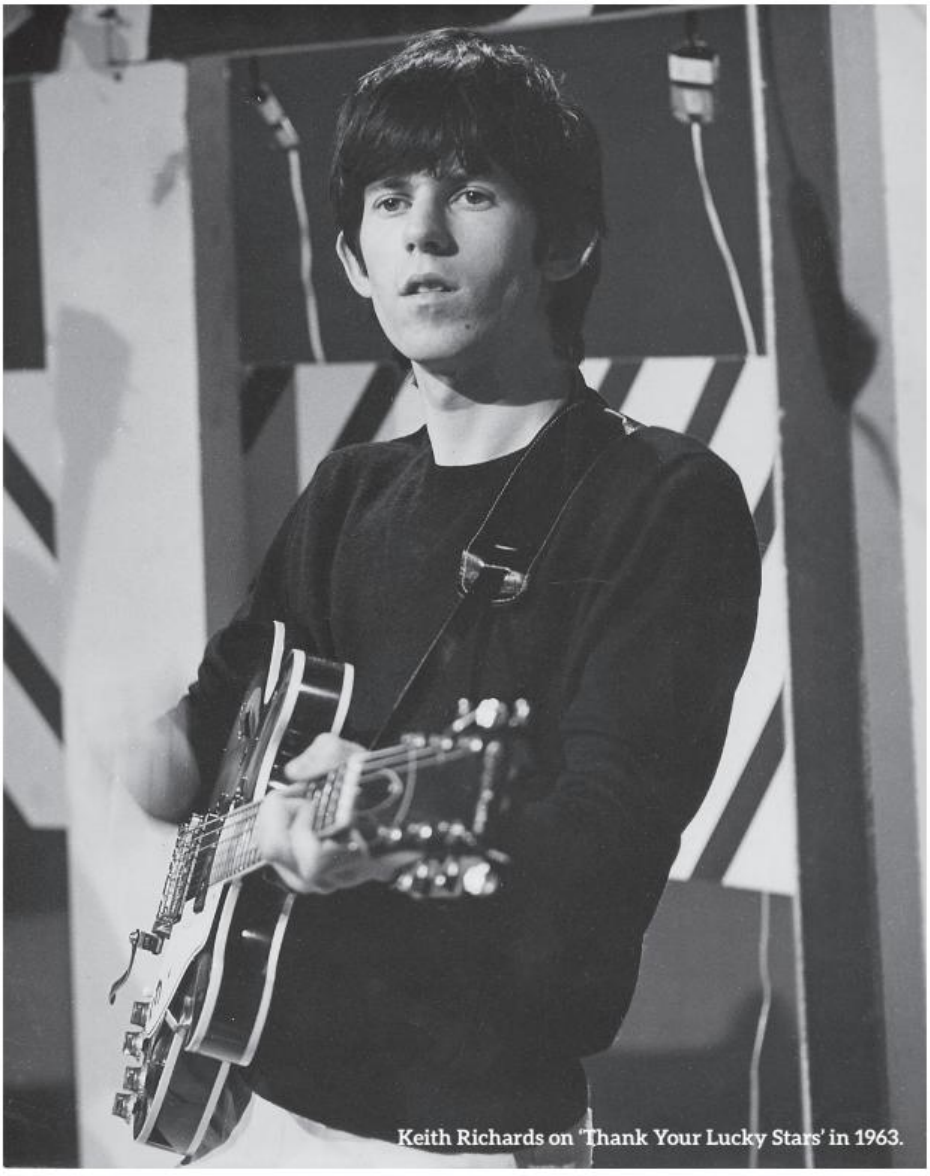
Stones manager Andrew Loog Oldham (left) on the set of 'Ready Steady Go!' in 1964 next to Charlie Watts and Keith Richards.

as a shopkeeper in Streatham, South London. Born 24 October 1936, he was busy earning a growing reputation as a session player when he answered an advert for a band audition. His initial reaction was to turn it down, but he changed his mind when he heard that Charlie Watts was to become the drummer, and so he joined the band in December 1962. By 3 January 1963, they were playing the famed Marquee Club in London. The line up of Jones, Jagger, Richards, Wyman, Watts and Stewart would take the Stones from near obscurity to worldwide fame in a remarkably short period of time. The last addition to the crew occurred when a young, part Dutch, part American, but very British public school educated Andrew Oldham saw the Stones play a gig in Richmond in South West London in April 1963. He was only nineteen years old, but he quickly became the Stones' manager, taking them on the road and within a year the band had secured a record deal. Adding the 'g' to Rolling, removing the s from Richards, and ejecting Ian Stewart from the band's publicity shots were only the more visible changes Oldham made to the band. His influence, flamboyance, inspiration and infectious belief in his own ability, and that of the Stones, took them to a previously unimaginable level of stardom.

Andrew Oldham moved in all the right circles and when he met John Lennon and Paul McCartney, he talked them into giving the Stones their recently written song *I Wanna Be Your Man*, which went on to become one of the Stones' early hits. Oldham's admiration for the Beatles model of success also resulted in him encouraging his new band to try writing their own material. He quickly recognized that he could develop the scruffy collection of musicians to occupy a position as counterparts to the cuddly Beatles. He became one of the most recognizable and prominent characters of the sixties scene and added to the Stones' legend through his own dubious lifestyle, bad press and an almost gangster-like persona that eventually saw him fall into serious drug addiction, and resulted in him selling the Stones to American Allen Klein in 1966. His influence on the whole Rolling Stones phenomena can never be forgotten, and even now, some forty years after they parted company, both Mick Jagger and Keith Richards still readily acknowledge the huge debt they owe to him. All the parts of this band had finally come together, and the incredible Rolling Stones, had been born.

When Beatle George Harrison saw the Stones play live in London he immediately recommended them to Decca. These were heady days for the Stones and they soon found themselves touring the country with the likes of American legends Bo Diddley, the Everly Brothers and Little Richard. This tour proved to be a defining moment for the fledgling band, and their popularity grew with hordes of screaming girls drowning out most of the sound from their modest amplification system. The Stones set consisted of cover versions of rhythm and blues songs, but the tour also saw a shift towards a more mainstream style and cemented their newfound pop icon status. A few months before the tour, and with remarkable speed, The Rolling Stones had released their first single *Come On*, a Chuck Berry cover that was a prominent feature of their live set. Released on 7 June 1963, it had been recorded a month earlier at the Olympic Studios in London and was backed by another cover – this time Willie Dixon's *I Want to Be Loved*, the single charted modestly and launched the band's battle with the Beatles for chart dominance.

The band's natural leader had, up until this point, been Brian Jones. Not only was he the founding force behind the Stones, he was arguably the most knowledgeable on the blues music that they were trying to emulate. However,



Keith Richards on 'Thank Your Lucky Stars' in 1963.

the dynamism and stage antics of its main focal point, lead singer Mick Jagger, would mean that Brian's position as leader was destined to quickly decline. Suddenly it was Mick who got the attention and was approached as 'spokesman' for the Stones. Quite simply, no one had seen anything like him before, certainly not on this side of the Atlantic. Mick had learned from his heroes, in particular Little Richard, who taught him about showmanship, and Jagger presented an almost demonically charged stage act that made the Beatles look like something out of a church fete. The shock worked superbly on a music-buying public, now almost divided in two. You were either a Beatles fan or you followed the rhythm and blues movement with the Stones. Steamrolling a path that opened doors for The Who, and other similar bands, it was the Stones who led the way and refused to be labelled under the pop banner.

In November 1963, Oldham released the Stones second single – the Lennon and McCartney penned *I Wanna Be Your Man*. The song propelled the Stones to No. 12 in the UK chart, where it stayed in and around that position for an incredible four months. Yet it was the group's third single that proved to be the turning point in the Stones chart success. *Not Fade Away*, written by Norman Petty and Buddy Holly, was released in February 1964, and soared to No. 3 in the UK charts and once again remained there for nearly four months. This also proved to be the Stones' first real breakthrough into the US charts as well, proof that word of this uncouth band from London was quickly spreading far and wide. As a result, Oldham took his band to New York for a brief visit, and while there, he further enhanced their image by unbridling them on television for various interviews and live appearances. This taste of stardom finally convinced Mick to write to the London School of Economics and quit his studies, committing fully to the rock and roll lifestyle.

"We do what we want to do. We write songs. We try not to repeat ourselves too much. We have our own sound and our own way of doing things."

Keith Richards

Anxious to capitalise on the success of *Not Fade Away*, an album was released. Called simply *The Rolling Stones*, it was unleashed on 16 April 1964, and shot straight to No. 1 then stayed in the UK album charts for a year. When released in America, the albums preceding 1967's *Their Satanic Majesties Request* were all slightly different from their UK counterparts with changes to track lists, different names and alternative artwork. *The Rolling Stones* was released in the States under the banner of *England's Newest Hitmakers* and contained cover versions delivered with a rough and edgy live feel that underlined the excitement felt at a Stones concert.

When the Stones went to the States in June 1964, they headlined at Carnegie Hall and the next single, Womack & Womack's *It's All Over Now* reached No. 1 on 8 July 1964, in both the UK and the US. The Stones had cracked the American market to such an extent that many predicted that they would soon be bigger than the Beatles in America, and when they arrived at New York Kennedy Airport on 1 June 1964, over five thousand screaming fans met them.

By the time they returned to the UK, causing a near riot at the airport as they did so, the Stones were busy further enhancing their status by releasing a number of singles that confirmed their rise to the very top in the UK and the US. On 24 July 1964, thirty people, including two policemen, were crushed in a near stampede when seven thousand fans tried to storm the stage at the seaside town of Blackpool. The following week, a concert in Northern Ireland had to be abandoned after only a quarter of an hour because the ambulance teams couldn't cope with the amount of fainting and hysterical girls, some of which had to be led away

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FEATURED TRACKS INCLUDE:

She's Got Balls, **Jailbreak**, **The Jack**, **Can I Sit Next to You Girl**, **High Voltage**, **Rocker**, **It's a Long Way to the Top**, **Whole Lotta Rosie**, **Problem Child**, **Highway to Hell**, **If You Want Blood (You've Got It)**, **Let There Be Rock** and many more.

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in straitjackets. On 6 August, the band appeared on the popular television show *Ready Steady Go!* to rave reviews.

The run of singles started that month with the release of the first Jagger / Richards composition *Tell Me*, a song complete with a catchy jingly guitar solo. This was followed in September by *Time Is On My Side*, which was another massive hit, albeit another cover. In October, the Stones went back to the States for a second tour during which they appeared on *The Ed Sullivan Show* in front of a massive audience. The show's host stated afterwards that he had been 'shocked' by their behaviour. Further excellent publicity followed for Oldham and the Stones when the band was banned from appearing on live Belgian television after fans rioted at Brussels Airport and then again at a concert in Paris.

In November, the Stones released the hugely successful cover of Willie Dixon's *Little Red Rooster* that duly shot to No. 1, staying in the charts for three months. This was very quickly followed by the December release of Richards and Jagger's *Heart of Stone* before the second album, *Number Two* came out on 15 January 1965. Within a week *Number Two* had become No. 1 in the UK, and stayed in that position for thirty-seven weeks. At the end of January, the band made their first appearance in Australia where they were welcomed by three thousand music-hungry fans before playing nine sell-out concerts and moving on to take New Zealand, Hong Kong and Singapore by storm. On 26 February 1965, they released *The Last Time* as a single in the UK, where it went to the top of the charts once again and remained there for nearly a month. In March, just as the Beatles were being nominated for MBEs, the Rolling Stones' Mick, Brian and Bill were all arrested, having been caught urinating on a garage forecourt in Romford, Essex. April didn't pass without incident either, when the Stones were turned off half way through a concert in Ontario for being too loud and the audience being too excited.

Never one to miss the chance of expanding his already huge viewing figures, Ed Sullivan took a deep breath and invited the Stones back onto his show for a second appearance on 2 May 1965. To keep their, now rabid, fans happy for the summer, the band released an extended play *Got Live If You Want It* featuring all the favourites from their well-honed stage act. The full-on hysteria of the screaming girls is captured totally as the band members are introduced

before kicking into *Under My Thumb* and the tension created on the album is only temporarily relieved when Mick opens *Lady Jane*. It remains a timepiece of the mid-sixties and lives on as a reminder of just how powerful the Stones were and, of course, still are.

When *I Can't Get No (Satisfaction)* was released in the UK in August 1965, having appeared earlier in the States, it took the world by storm, going to No. 1, and cementing the reputation of the song-writing partnership that was Jagger and Richards. The Stones immediately followed that up with the September release of the single version of *Get Off of My Cloud* another No. 1 smash hit. In September, another riot ensued, this time in West Berlin where the over-eager Germans ripped up dozens of seats to throw at riot police, four of whom ended up in hospital along with more than thirty fans. This coincided with the release of the third album, the increasingly-aptly titled *Out of Our Heads*. This was an album that, despite its mid-sixties feel, really set the scene surrounding the Stones and everything that they would ultimately become.

Out of Our Heads sold well and went to No. 2 in the UK album charts and No. 1 in the States. As 1965 came to a close, it took with it a more innocent age in music, and as the new year arrived, the times really were a-changing. The Stones released the single *19th Nervous Breakdown*, rumoured to have been written about Mick's live-in girlfriend at the time, Chrissie Shrimpton. The song was a No. 2 hit, backed by *As Tears Go By*. The relentless touring continued unabated with trips to Australia, America

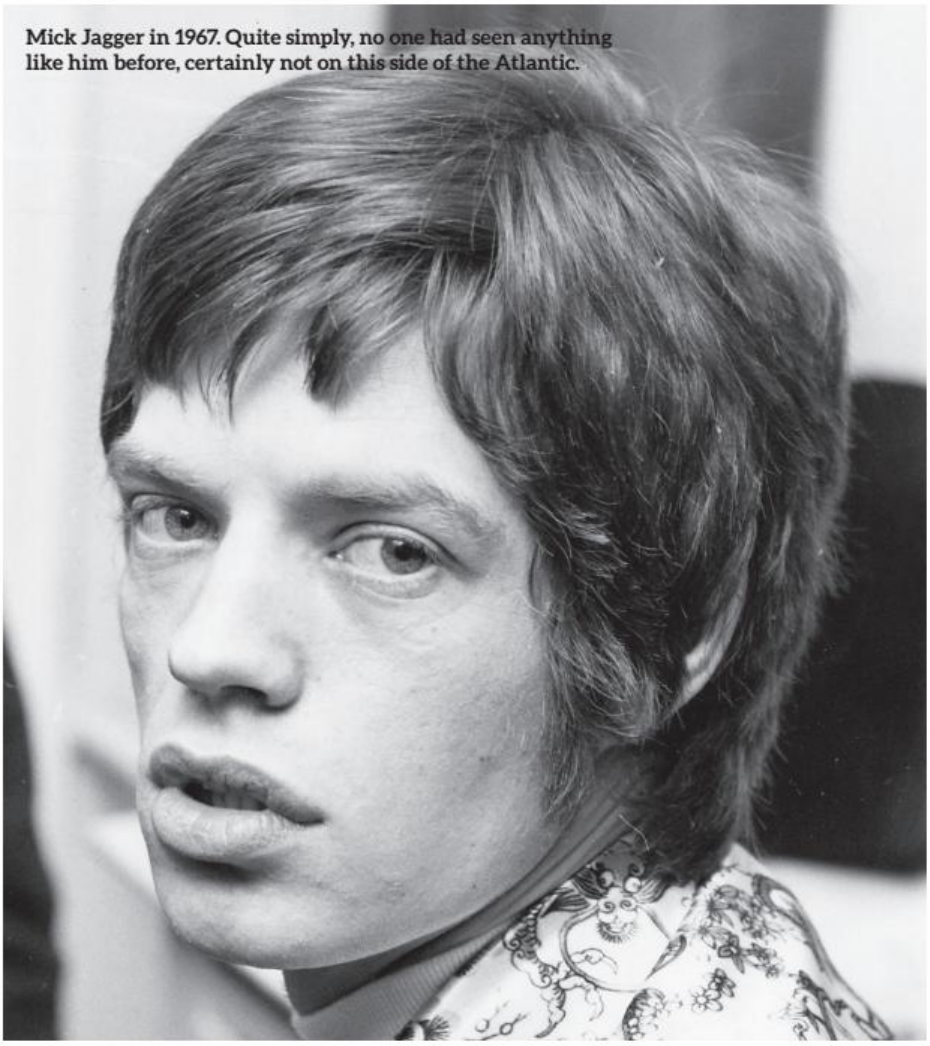
The Rolling Stones performing on the American ABC TV show 'Shindig!' in January 1965. This was the American debut performance of 'Heart of Stone'.

and New Zealand in the early part of 1966. When the compilation album *Big Hits (High Tide and Green Grass)* was released in March, it did little to satisfy the massive fan-base and a new studio album followed the next month with the remarkable *Aftermath*. Many of the tracks for this latest album had been recorded in Los Angeles earlier that year during a break in the tour cycle. The patchy album includes *Going Home*, a track that rambles on for a full eleven minutes, and the Stones' next single *Paint It Black*. Going straight to No. 1, the album stayed at the top of the chart for seven weeks, and *Paint It Black* was equally successful, charting at No. 1 in May.

Unfortunately by the summer of 1966 the pressures of rock stardom were getting to the Stones. Mick Jagger suffered from a bout of nervous exhaustion in mid-June, and was later involved in a serious road accident in Marylebone from which both he and girlfriend Chrissie Shrimpton luckily escaped unhurt. In September, *Have You Seen Your Mother Baby Standing in the Shadows* arrived and sold well, reaching No. 5. But the chart position was seen as a bit of a disappointment, and the year ended in near-tragic circumstances when Chrissie attempted suicide, as her relationship with Mick ended when he openly went out with the teenage Marianne Faithfull. 1967 opened with the Stones releasing the then controversially titled *Let's Spend the Night Together* together with *Ruby Tuesday* as a double A-sided single. This was followed by another studio album *Between the Buttons*, which became the first Stones album to contain only Jagger and Richards compositions. It was the cover, however, that spoke volumes. Brian appears in the centre of the group, still attempting to convey some sense of leadership but looks distant, drugged and worryingly vulnerable. It was a sad sign of what was to come.

15 February 1967 was the day that the path to Brian's ultimate destruction began. The drugs squad wielding a warrant issued under the drugs act raided Keith's Sussex spread Redlands. The raid followed a newspaper report that Mick had taken acid (LSD) and regularly smoked cannabis. He began legal proceedings against the paper, but police burst into Keith's mansion and arrested both stars. The publicity was hostile and threatened to blow the offences, in Keith's case for allowing his premises to be used and in Mick's for drug possession, out of all proportion as calls to make them an example sounded throughout the land. It was a dangerous situation as the two became aware that they could be facing jail sentences. Marianne was also caught up in the furore when it was reported that, at the time of the raid, she had been naked and had wrapped a rug around herself as police searched for drugs. To escape the pressure surrounding them, the band took off for a break in Morocco. But this trip ended badly when Brian very publicly broke up with his girlfriend of two years Anita Pallenberg; after reports were circulated of his increasing drug- and alcohol-induced violence towards her. Anita then started a very public relationship with Keith. The Stones party, who simply flew back from Tangier without him, abandoned the increasingly unpredictable Brian in Morocco. His position within the band was now hanging by a thread, as was his mental state. He was no longer leader of the band and as that realisation began to dawn, Brian turned more and more to drugs to help him cope, leading to his rapid and dramatic decline.

By this time the tension within the band was at breaking point. Whilst Mick and Keith awaited their fate, Brian's flat in West London was raided and he too was arrested for drug offences. As the Stones went off across Europe on tour they were systematically stopped and subjected to intimate body searches as they were targeted for possible drug offences. On 15 June 1967, Mick and Keith appeared on the live satellite recording of the Beatles *All You Need Is Love*. Despite the good vibes of the event they were no doubt extremely worried about the outcome of their case. When the verdict was finally heard in



Mick Jagger in 1967. Quite simply, no one had seen anything like him before, certainly not on this side of the Atlantic.

Chichester, Sussex, both Mick and Keith were sent to prison. Even High Court Judges, not renowned for their love of the Rolling Stones, joined in the outcry surrounding the heavy sentences. One went as far as to say that had the two been anyone else they would never have received custodial sentences. Even the ultra conservative *The Times* newspaper agreed, and if the establishment was keen to make examples of Mick and Keith, all they managed to do was to help turn them into fully blown rock gods. After a brief stay in prison, the pair were released on bail as the appeal process started. Following an anxious wait, the sentences were finally over-turned and the Stones reacted by releasing a tongue in cheek single *We Love You*.

As Mick and Keith received the good news, Brian was undergoing hospital treatment for nervous exhaustion. In a bid to get away from the craziness of London, Mick and Marianne travelled to North Wales to join the Beatles at the Maharishi Marhesh Yogi's seminar to relax. In September, the Stones parted company with Andrew Loog Oldham, an event overshadowed somewhat when Brian received a nine-month jail sentence for possession of drugs following his earlier raid.

Once again there was an outcry, and after serving a night in Wormwood Scubs Brian was released and given a three-month suspended sentence instead. During the legal process much was made of his increasingly worrying mental state. Certainly as far as the Stones were concerned, Brian found himself very much on the outside. Released on 8 December 1967, the latest Stones album arrived amongst a gasp of surprise. *Their Satanic Majesties Request* represented a total mood change as the Stones attempted to go psychedelic. Perhaps inspired by the trip to Wales to see the Maharishi or by the Beatles' *Sgt. Peppers*, the Stones had produced a tame and uncharacteristic album that left many fans somewhat bemused. Only tracks such as *Citadel* hit the mark. By Christmas 1967, the album had peaked at No. 3 but Brian had once again been rushed to hospital suffering from nervous exhaustion brought on by a massive intake of drugs and drink.

1968 saw the Stones go back into the Olympic Studio to start recording what would become a defining Stones album *Beggars Banquet*. In May, Brian was again arrested for possession at his home in London, and staring a jail sentence firmly in the face, he began legal moves denying the charge. On the 25 May, the Stones released the monumental *Jumpin' Jack Flash* that they followed a month later in the States with *Street Fighting Man*. It was the start of a golden age for the Stones as they began morphing into the greatest rock-and-roll act in the world, but before that could happen a tragedy with a sense of disturbing inevitability would occur.

As Brian's position became untenable, the Stones made little secret of pursuing his replacement. Cream's legendary Eric Clapton was mooted along with others, as Brian desperately tried to hold onto the band he had created. When *Beggars Banquet* was initially released in August that year, it was surrounded by controversy and the cover was banned from several points of sale for including a picture of a toilet. Eventually, a new tongue-in-cheek cover was used that instead showed an invite to a party. Suddenly the Stones were on fire and the album's opener *Sympathy for the Devil* made the immediate future quite clear. As Mick went to work on the film *Performance*, *Street Fighting Man* was banned in Chicago after it was blamed for inspiring student riots. During this time, the Stones were captured in the overtly political and mind-numbingly confusing statement film *One Plus One* later called *Sympathy for the Devil* by the controversial writer and director Jean-Luc Godard. The film is a political journey through scenes surrounding contemporary issues such as racism, black power and abortion. It

"It's not entirely possible for me to stand back and look at the Rolling Stones because being a part of it you can't. I wish that I could just sit in the audience for one night and see the show..."

Keith Richards

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The Rolling Stones circa 1967. The Stones shook the very foundations of sixties England and it wasn't long before their influence spread across the Atlantic and far beyond.

remains the definition of confusion but makes a fascinating historical document and captures a rare glimpse of the Stones at work. The isolation of Brian is clearly seen and illustrated by Godard who films him alone in a screened-off cubicle taking no real part in the development of the song, save an early section when he is seen working on chords with Mick who was also on acoustic guitar. After a while it becomes tragically apparent that his guitar isn't even turned up. The end for Brian was painfully close now, and the continued presence of his ex-love Anita Pallenberg, who was now with Keith, must have further emphasised his vulnerability and alienation.

Mick's film *Performance* was to be another cause for tension in the band. Written and co-directed by Donald Cammell, it starred Mick, Keith's partner Anita, and actors James Fox and Michele Breton. Following the life of a reclusive rock star, *Performance* contained graphic scenes of real sex between Jagger and Pallenberg, which almost broke the Stones apart when a distraught Keith found out. The film was disappointingly received, but has since become a cult classic. On 6 September 1968, a much-relieved Brian received a fine for possession of cannabis and set about buying Cotchford Farm in Sussex. No doubt he felt the need to escape the madness of living in London, and when he saw the farm he fell for it straight away.

When the new edition of *Beggars Banquet* with the toned-down cover was finally released on 5 December 1968, it represented a milestone not only for the Stones but also for music in general. Tracks such as *Parachute Woman*, *Sympathy for the Devil* and *Street Fighting Man* elevated the band to an almost mythical status. The album contained what was Brian's last real contribution to the band, with his simmering yet smooth slide guitar on *No Expectations*. Plans were, by now, well developed for the Stones' performance of a one-off television special to follow the Beatle film *Magical Mystery Tour* of the previous year. The idea was for a rock-and-roll circus, where the Stones would perform with guests in front of an invited audience. On 6 December 1968, the Stones started rehearsals with The Who at the Marquee, where it all began a few years earlier. By this time, the Stones were rusty to say the

least, but once up on stage it didn't take long for their talent to shine through. The film was finally put together over a period of three hectic days at Wembley's Inter Tel studios. The set was a circus tent with Mick taking the role as Ringmaster. Among the guests invited to perform were Eric Clapton, John and Yoko Lennon, Taj Mahal, Jethro Tull, Marianne Faithfull, Doctor John and The Who. The bands performed over a mammoth and disorganised eighteen-hour session that started at midday on 11 December 1968, and lasted well into the next morning. Lighting, sound and getting the right acts up onto the stage in a functioning condition proved difficult and the shooting overran horribly. Filled by an irrational fear that they had been blown off their own stage by The Who, the film was sadly shelved by the Stones. In hindsight, it is a stunning performance by the Stones just as they were reaching their peak.

In January 1969, Brian was banned from a Sri Lankan hotel when they mistook the troubled star for a vagrant. Temporarily gone were his flamboyant image, and penchant for wearing the brightest, silkiest and most stylish clothes, having been replaced by a shambling drug-dulled shadow. When the band went back into the Olympic Studio to start work on another album, the magnificent *Let It Bleed*, Brian's absence was more apparent than ever. He turned up to lay down some Moroccan drums for the track *Midnight Ramble* but he could barely function on any other creative level and his contributions and attendance were limited. Keith, meanwhile, was openly doing heroin with Anita Pallenberg, and the effects were obvious as both frequently turned up looking worryingly ill. Mick and Keith had written many of the songs for the album during a stay in Italy, yet the relationship between the two was still strained, to say the least, following Jagger's monumentally public betrayal of Richards during the filming of *Performance*.

It was not long before Mick and Marianne Faithfull were both arrested following another raid at his Chelsea home. They were released on bail and began a fresh of worry over the possible outcome of the charges. A week later, the Stones were again in the headlines when Keith crashed his car near his home in Sussex, although fortunately his passenger, the then-pregnant Pallenberg, only suffered a broken collarbone. Being in and around the Stones was having an alarming effect on the health of Marianne Faithfull as well, as her addiction to heroin and cocaine really began to take hold. Both she and Anita's looks were suffering badly, but not to the extent that Keith's appearance had begun to deteriorate, and it was clear that the lifestyle was taking a grievous toll on all concerned. Brian's health was in an alarming decline and when his parents visited him at Cotchford Farm in May they found him depressed and still aching for Pallenberg despite the new woman in his life Anna Wohlin.

"[Brian] formed the band. He chose the members. He named the band. He chose the music we played. He got us gigs... he was very influential, very important, and then slowly lost it."

Bill Wyman

On 9 June 1969, Brian Jones's career with the Stones was finally over when he was asked to leave the band. The night before, Mick had been to see Blind Faith play a concert in Hyde Park and had hatched the idea for a free Stones event later in the year. They had already decided to replace Brian with Mick Taylor (ex-member of John Mayall's Bluesbreakers) and had even made their approach. Mick, Keith and Charlie drove down to Cotchford Farm to see Brian. They told him that his lack of input during the album sessions showed that he was not up to touring with the band and that he was effectively fired. On the face of it Brian took the news well but he was clearly high on drugs. He had already been in discussions with Mitch Mitchell and Alexis Korner about forming his own band and had long been expecting the Stones saga to end. He did not seem surprised and accepted Mick and Keith's financial pay off without negotiation. The band went back to Olympic Studios, and Brian sat at home and drank himself into a more comfortable oblivion. Charlie Watts and his wife Shirley visited Brian several times over the next few weeks. They lived nearby and were genuinely concerned about their old friend. They reported that he appeared in good spirits and looking healthier than he had for a while, and even invited him to the Stones free concert in Hyde Park, the arrangements for which were now well underway. He declined and remained at home, overseeing some sporadic building work being undertaken by a man named Frank Thorogood, who, years later was reported to have made a death bed confession to the murder of Brian. Whatever happened on the night of 2 July 1969 may never be fully understood but Brian's body was pulled from the bottom of his pool where he had been for some time. There have been many stories from all of the key witnesses, but one puzzling fact remains unanswered. How did Brian, an expert and strong swimmer, drown in his own pool? It is of course possible that he had taken his usual combination of downers and alcohol and had simply gone for a swim to cool off on a hot summer night, then accidentally drowned. Needless to say, conspiracy theories abound. It was Ian Stewart who answered the phone at Olympic Studios at three in the morning where the Stones were still busy mixing the album. They went into collective shock and tears were shed. Despite the difficult circumstances, Mick and Keith decided that the Hyde Park concert should still go ahead. It would be the occasion when Mick Taylor would be introduced to the world as the new Stones guitarist, but the planned happy event simmered into a very public wake for poor Brian Jones. The next phase in the history of The Stones was underway.

Jimi Hendrix

Are You Experienced

On 12 May 1967, The Jimi Hendrix Experience released the iconic album *Are You Experienced*. Widely recognised to be one of the strongest debut albums ever created, *Are You Experienced* is remembered for thrusting Hendrix in to the worldwide limelight and for perfectly capturing the psychedelic sound of the 1960s.

The album was recorded over a hectic period of five months between 23 October 1966 and 4 April 1967, and between a busy touring schedule and difficulty in securing studio time it was a miracle that *Are You Experienced* was finished at all. Chas Chandler, manager of the Jimi Hendrix Experience recalled some of the struggles involved when speaking to author John McDermott, 'There was a bank above [De Lane Lea Studios], and it was at the time when computers were just coming in. Every time we went in, we would play so loud that it would foul up the computers upstairs. As a result, we would always have trouble getting in there when we wanted.'

In light of this, it took sixteen individual sessions to record the material for the album spread across at three studios around London: De Lane Lea Studios, CBS Studios and Olympic Studios.

To help mould the album, engineer Eddie Kramer was brought in to help finesse the tracks, many of which had only been rehearsed the night before.

Drummer Mitch Mitchell has since discussed the unusual approach to recording used on the album stating, 'There were no rules on that stuff. There are many things that were just done in the studio, created in the studio, written in the studio, played once, and never played again – onstage or anywhere else.'

This seemingly chaotic method probably stems from Hendrix's style of creating melodies. In 1970, Jimi explained his process to music journalist John Burks, musing, 'The music I might hear I can't get on the guitar. It's a thing of just laying around daydreaming or something. You're hearing all this music, and you just can't get it on the guitar. As a matter of fact, if you pick up your guitar and just try to play, it spoils the whole thing. I can't play the guitar that well to get all this music together, so I just lay around. I wish I could have learned how to write for instruments. I'm going to get into that next, I guess.'

Despite the somewhat slapdash approach to recording, *Are You Experienced* exploded in to the charts in May 1967. The record fell short of the top spot, peaking at No. 2 in the UK, but stayed in the album charts for an incredible thirty-three weeks. Similarly in the US, *Are You Experienced* didn't make it to No. 1, but did remain in the charts for a staggering 106 weeks, despite only reaching No. 5.

The critical reception to *Are You Experienced* was generally positive, although it did have its detractors. One of the most vocal of these was *Rolling Stone* magazine, with music journalist Jon Landau explaining his dislike of the release thusly, 'Despite Jimi's musical brilliance and the group's total precision, the poor quality of the songs, and the

Jimi Hendrix with members of his Experience group, Mitch Mitchell (left) and Noel Redding (right).

inanity of the lyrics, too often get in the way. Jimi is very much into state-of-mind type lyrics, but even so, lines like "Manic depression is a frustrating mess," just don't make it. It is one thing for Jimi to talk arrogantly, and without any pretense at artistry; it's another to write lyrics in that fashion.'

In contrast to this fairly scathing indictment of Jimi's lyricism, two of the largest contemporary music publications *Melody Maker* and *NME* both praised *Are You Experienced*, with *NME* magazine's Keith Altham referring to the album as, 'a brave effort by Hendrix to produce a musical form which is original and exciting'.

Critical reception aside, the album was an enormous success that sold over one million copies in the first seven months of its release. In spite of this commercial success, there were aspects of the release that Jimi was greatly displeased with, in particular the UK album's cover. Designed by Chris Stamp, the image shows Hendrix spreading a large cape behind Mitchell and Redding, whilst all three band members look directly in to the camera. The result is decidedly uninspiring, and Hendrix hated it. Even the cover designer Chris Stamp has since admitted, 'It's not a great cover at all. Hopefully, we made up for that in all the other covers.'

In light of this disappointment English graphic designer and fashion photographer, Karl Ferris, was hired to create the album's US artwork. Inspired by the music of The Experience, described by Ferris as, 'so far out that it seemed to come from outer space' the idea was to portray the band as cosmic travellers, '[a] group travelling through space in a Biosphere on their way to bring their unworldly space music to earth.'

This time Hendrix was completely satisfied with the artwork exclaiming to Ferris, 'You are the only photographer that is doing with photography what I am doing with music – knocking down the barriers and going far out beyond the limits.'

Following the release of *Are You Experienced*, The Jimi Hendrix Experience went on to release two more successful albums. Later in 1967, *Axis: Bold as Love* was released to great critical acclaim, and their biggest commercial success *Electric Ladyland* followed in October 1968. It was seemingly inevitable that a band that blazed with the intensity of The Jimi Hendrix Experience would soon burn out, and the original trio fractured when Redding left the band in June 1969. Despite their short-lived career, The Experience had an incredible impact on 1960s music and culture, and their influence can undoubtedly still be felt to this day.

Here we look at the landmark *Are You Experienced* album track-by-track.

Foxy Lady

Foxy Lady was one of the first songs recorded by The Experience. Feedback slowly builds before slamming into the now-familiar stabbing riff that, at the time, was a revelation. Guitar and bass interlock to punch home the riff while the sexually charged lyrics about Jimi's 'sweet little love-maker', and Jimi and Noel's whispered 'Foxy' asides, add to the lascivious overtones. The guitar uses distortion (a dirty word in British studios at this time) to thicken the sound of the trio, and add to the raunchy ambience.

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'The music I might hear I can't get on the guitar. It's a thing of just laying around daydreaming or something.' – Jimi Hendrix

Manic Depression

With an unusual, for rock at least, time signature of 3/4, The Experience nevertheless make this track swing along. As the track develops Jimi begins to build the excitement by introducing a series of guitar licks between the sung verse lines, while still doubling the main verse riff with Noel's bass. Meanwhile, Mitch is on top form and all over the drum kit, pushing, probing and sparring with Jimi, battling to deliver the killer punch. It might be said that 'manic depression is a frustrating mess' is hardly a lyric of the highest order, but with this level of ensemble performance the listener can't help but be pulled along by the sheer intensity of the track.

Red House

Jimi returns to his first love with this 12-bar blues track. The song was to remain a concert favourite, often exceeding ten minutes in duration live. Nevertheless, in this relatively compact version of just under four minutes Jimi has sufficient time to reel off a series of fluid blues licks quite unlike anything heard before. After the full-on onslaught of *Manic Depression* the feeling is of coming down to earth, but the sheer class of the playing breathes new life into a well-trodden song format.

Can You See Me

An often-overlooked track which, given that it was an early staple of The Experience's live set and played at the Monterey Festival, was obviously highly rated by Jimi. It is another fine example of the Experience's ensemble playing, the momentum of which is not hampered by the stop-start nature of the song. Jimi's vocal is double-tracked to good effect, and, for a singer who was chronically self-conscious of his vocal abilities, is left quite naked at the end of each verse as the backing drops away. A first climax is reached with a short and direct guitar solo, after which the song seems to be building towards another peak, but an understated drum roll and missing final cymbal crash suggests the band had a sense of humour and were prepared to indulge it.

Love or Confusion

This would have made a fine Experience single. Two serpentine lead guitar parts snake behind the vocal throughout the song, incorporating feedback, guitar squeals and scrapes, to create an almost otherworldly textural overload. Power chords emphasise the beat and a nearly hidden scratchy rhythm guitar part urges the song along.

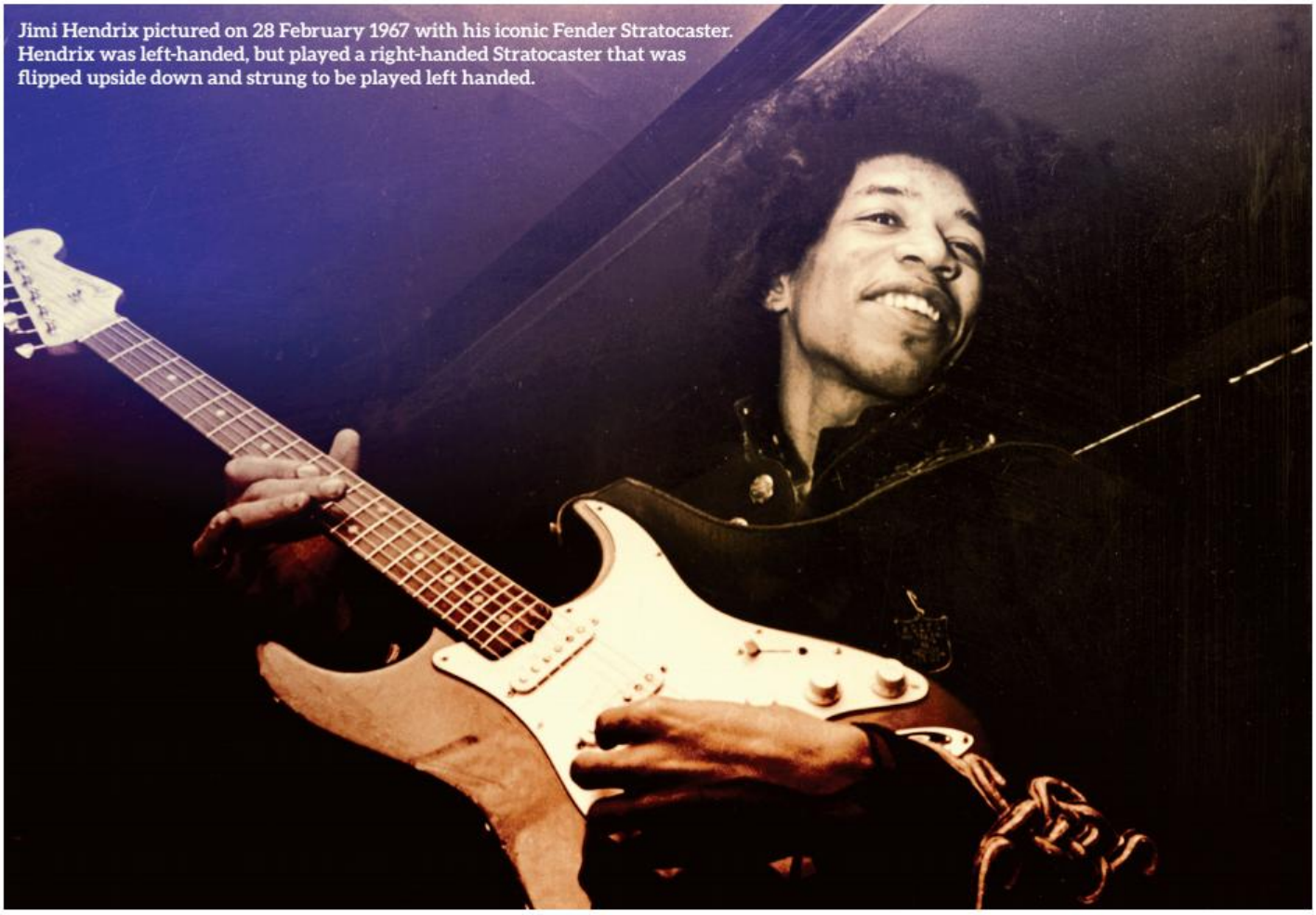
Mitch, as flamboyant as ever, fills out the sound beautifully with his Elvin Jones-inspired polyrhythms, while Noel's bass part is rock steady. The middle eight (if Jimi ever actually though in such terms) has a bass line reminiscent of *Third Stone from the Sun*, and for a recording on four-track equipment, this track is a fine technical achievement.

I Don't Live Today

Mitch's unsettling drum pattern introduces the song and is maintained as it is punctuated by a six-note riff through the first verse before finally bursting into a regular meter for the chorus. Two minutes in and Jimi's percussive pickup selecter-switch clicking introduces a double-time 'freak out' ending. An onslaught of panning feedback, dive-bombs and Mitch's drumming drops away at various intervals for Jimi's spoken asides (including 'are you experienced'). *I Don't Live Today* was a regular feature in The Experience set right up to 1969, and was often a vehicle for extended improvisation.

May This Be Love

After the downbeat fatalism of *I Don't Live Today*, this charming psychedelically tinged ballad is the perfect antidote. Mitch's tom-tom rolls, and a single



Jimi Hendrix pictured on 28 February 1967 with his iconic Fender Stratocaster. Hendrix was left-handed, but played a right-handed Stratocaster that was flipped upside down and strung to be played left handed.

rhythm guitar track combine with an understated bass part to create a spacious quality to the production. The cymbal crashes sound like splashing water droplets, thereby echoing the 'waterfall' lyrics (the song's working title was in fact *Waterfall*). A languid guitar solo pans between the speakers and mutates into backwards guitar figures. This was the lyrical side of Jimi that was to be featured more heavily on *Axis: Bold As Love*.

Fire

A tour de force from Mitchell, whose drumming totally dominates this song. A deceptively simple series of riffs, ironically including a staccato vamp of the kind typically reserved to accompany a live drum solo, are perfectly executed and virtually jet-propelled by Mitch. Lyrically inspired by a visit to Noel's mother's home in December 1966, when a cold Jimi innocently inquired if he could 'stand next to your fire', the final song was somewhat more lascivious but nonetheless playful as witnessed by the 'move over, Rover' remark just before the concise double-tracked guitar solo.

Third Stone from the Sun

This track is predominantly instrumental, and the first example of Jimi Hendrix breaking out from the three to four minute single format. *Third Stone from the Sun* was begun at one of the early Experience sessions at CBS Studios, with overdubs and mixing effects added later at Olympic. The introductory slurred, half-speed vocals are actually a communication between a visiting alien and his mother ship – the alien reporting that he has judged chickens to be the most intelligent life form on earth.

Remember

Harking back to Jimi's days backing R&B artists on the 'Chitlin Circuit', *Remember* is probably the most conventional song on *Are You Experienced*. Mitch is relatively restrained but still manages to insert a playful feel by virtue of his 'skipping' drum pattern. Lyrically Jimi uses typical soul vocabulary such as 'mockingbirds' and 'singing for his supper'. The guitar solo is initially lost in the mix but suddenly fades up and pans to one channel – was this an oversight, or perhaps a device to mask some deficiency on what is otherwise a concise workout?

Are You Experienced

If *Remember* was conventional, then *Are You Experienced* takes Jimi and the boys back into the experimental lab with a vengeance. Backwards guitars and drums churn as a single piano note plays four to the bar, anchoring the song to terra firma while the rest heads off into outer space.

Are You Experienced is a fine closer to an album that opened up a wealth of possibilities, possibilities that Jimi was to explore to their fullest on subsequent releases.

DÜRKOPP

SEX PISTOLS

Never Mind the Bollocks

1977 was a tumultuous year for the Sex Pistols, the band had been dropped by their second major record label, suffered multiple arrests and beatings on their disastrous Jubilee boat trip, and caused public outrage with their controversial single *God Save the Queen*; all by the time July had rolled round.

Despite being the band's most explosive period, 1977 was also their most prolific; with the Sex Pistols' only official album, *Never Mind the Bollocks, Here's the Sex Pistols*, being recorded at Wessex Sound Studios, London, between March and June 1977.

All but two of the songs had been written with Glen Matlock. Only *Bodies*, Rotten's obscene take on abortion and mental illness, and *Holidays in the Sun*, a straight-up-and-at-'em riffer, were credited to the Pistols without him.

The strength of these two tracks, however, should not have been taken as an indication that the band were anything like as creative a unit without Glen Matlock, and despite Steve Jones's continued improvement as a guitarist, they certainly weren't accomplished musicians.

Whatever his other qualities, the reality was that Sid Vicious could barely play his instrument.

Even his band mates have attested to that fact. When he was questioned as to why he recorded some of the bass parts for *Never Mind the Bollocks* guitarist Steve Jones replied, 'Sid was in a hospital with yellow jaundice and he couldn't really play… not that he could play anyway.' In addition to this it has been reported that during his early gigs with the Sex Pistols, the band would go as far as to unplug Sid's guitar entirely, leaving him to fake his way through the show.

Rumours persist that even after his sacking-or-quitting, Matlock was drafted into the studio to help record the album's tracks, and whatever the truth of it, it's undeniable that Sid simply wasn't up to the task most of the time. With the bassist embracing the role of a Sex Pistol rather more than he embraced any ideas of musicianship, it was often left to Steve Jones to record Sid's bass parts.

As Jones himself remembered later, 'Sid wanted to come down and play on the album, and we tried as hard as possible not to let him anywhere near the studio. Luckily he had hepatitis at the time.' When he did make it to the studio, his contributions were often sadly all but unusable anyway. Jones recalled, 'We just let him do it. When he left I dubbed another part on, leaving Sid's down low. I think it might be barely audible on the track.'

The Pistols began ramping up to their debut album with a wave of four hard-hitting singles, all of which would feature on *Never Mind the Bollocks*.

First came the band's debut single *Anarchy in the UK*, introducing the Sex Pistols to the world. The Pistols' manager

The Sex Pistols in 1977, shortly before Glen Matlock leaves and Sid Vicious replaces him. (Left to right) Glen Matlock, Johnny Rotten and Paul Cook.

Malcolm McLaren called the track, '… a call to arms to the kids who believe that rock and roll was taken away from them. It's a statement of self rule, of ultimate independence.' This is certainly evident on the record, with the lyrics and impassioned delivery combining to form a furious embodiment of the alienation, frustration and rage that characterized the punk movement of the time. The song has remained a stalwart of rock and punk, becoming a popular cover track, with versions being recorded by such high profile bands as Megadeth and Mötley Crüe.

As auspicious a debut single as *Anarchy in the UK* was, the Sex Pistols went in to complete overdrive with the release of the hugely controversial follow up *God Save the Queen*. As Lydon himself put it decades later, 'These are fun songs. Done for a laugh. God Save the Queen? It's kind of high camp, in a way. You certainly don't think it's going to be taken as a declaration of civil war.'

However, that was exactly how the shocked British establishment and public perceived it. Released on 27 May 1977, *God Save the Queen* shot straight up the charts, landing at No. 2 in the UK, although this chart position belied the vast popularity of the song, and lead to suspicions of a fix; many believed the chart had been rigged by the BBC to stop the song getting to No. 1. There may be some truth to this theory, as the BBC had been outspokenly opposed to the track, refusing to play it, and have since admitted that during 1977 the song did in fact reach No. 1 (although have not specified the date on which it did so). Other singles charts of the time, such as that of *NME* magazine, placed *God Save the Queen* at No. 1 on the week of the Silver Jubilee of Elizabeth II, and that is accepted by many fans as the single's true chart position.

> "A call to arms to the kids who believe that rock and roll was taken away from them. It's a statement of self rule, of ultimate independence."
>
> **Malcolm McLaren on 'Anarchy in the UK'**

The Pistols celebrated the Silver Jubilee in typically anarchic style, by organizing a promotional boat ride down the Thames, where they would perform a number of their tracks live. Although seemingly a fairly innocent outing, the boat trip quickly descended in to chaos – sound issues, high tempers, and drug-and-alcohol-induced lunacy resulted in a catastrophic press event, unparalleled to this day. Music journalist Jon Savage attended the ill-fated voyage, and described the day stating, 'Imagine being stuck on a boat for three hours with people you don't like, taking speed, the weather is shit and police are surrounding you – it must have been an absolute nightmare.'

The police referenced had surrounded the boat, determined to put an end to the spectacle, and forced the Pistols back to shore. In hindsight it is perhaps inevitable that to motor past the Houses of Parliament blasting *Anarchy in the UK* – a staunchly anti-establishment song, on a day dedicated to celebrating the head of the British establishment, will attract the attention of the authorities. The Pistols were signed to Virgin Records at the time, and the label's founder Richard Branson attempted to intercede on behalf of the band when they reached the shore, but to

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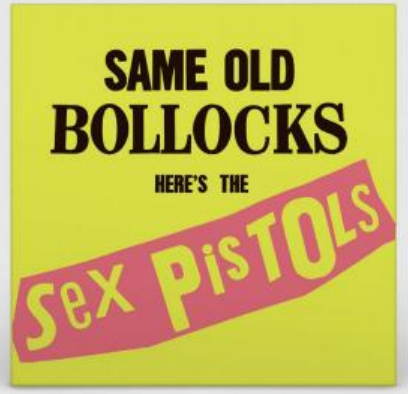

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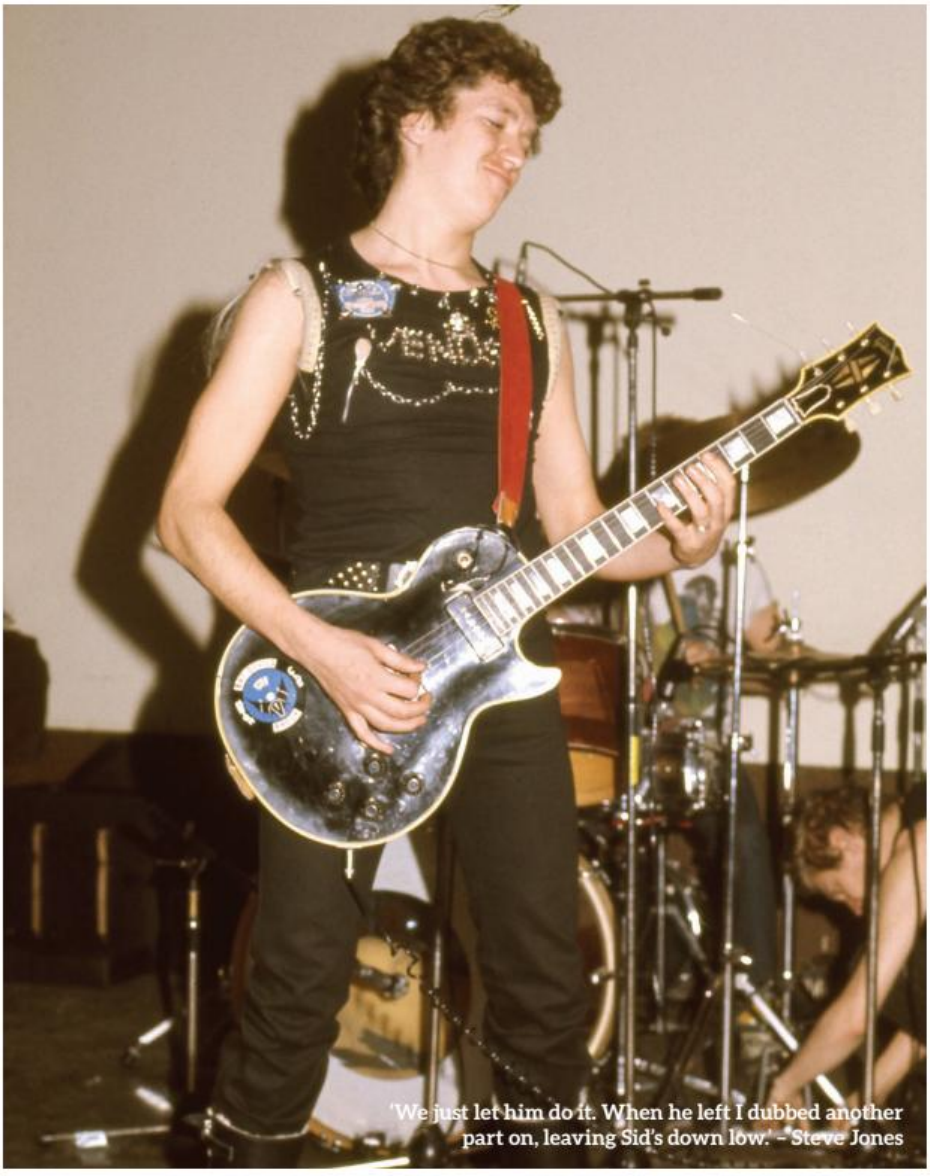


'We just let him do it. When he left I dubbed another part on, leaving Sid's down low.' – Steve Jones

no avail. Allan Jones, a close friend of Sid Vicious' recalled, 'I remember ranks of police were thundering up the gangplank. McLaren stumbled and got to his feet and rather dramatically raised a clenched fist and shouted: "You fucking fascist bastards," at which point he was dragged off, beaten up, arrested and thrown in a police van.'

With antics such as these, it seems a miracle that the Pistols were able to escape jail long enough to record any music, but by the time their third single *Pretty Vacant* charted, the *Never Mind the Bollocks* album was ready to go.

Released on 1 July 1977, *Pretty Vacant* shot to No. 6 in the UK singles chart, making it their second consecutive UK Top 10 hit. The critical reception was overwhelmingly positive, with *NME* making it their Single of the Year, and the Pistols even managed to produce a music video to accompany the track, despite being ejected on the first day of filming for throwing lager cans at the film crew. During this prolific time *Never Mind the Bollocks* was completed, and with the record ready to go it was decided that the Pistols should release one further single before unleashing the album on the public.

> "Sid wanted to come down and play on the album, and we tried as hard as possible not to let him anywhere near the studio..."
>
> Steve Jones

Holidays in the Sun, one of a pair of post-Matlock compositions, is a fast, simple rocker with a descending hook that some thought suspiciously similar to The Jam's *In the City*.

The guitars, however, are layered and fuzzed up to create a wall-of-sound effect, and it features yet another astonishing vocal performance by Johnny Rotten.

Again, he grabs the listener from the very first line. 'A cheap holiday in other people's misery…' is a chillingly accurate description of the media circus that the Sex Pistols had become – a lurid tabloid spectacle for the nation to gawp and tut at over their breakfasts. That insight was immediately followed by a slap to the face, 'I don't wanna holiday in the sun, I wanna go to the new Belsen'. To reduce a Nazi concentration camp to the level of simply another tourist attraction was shocking enough, and by following it with mentions of World War Three and the repeated 'Berlin Wall' refrain, Rotten was making it clear that his apocalyptic view of society was not limited simply to his own country. Even the title of the song was a mocking reference to their first single. How does a person escape *Anarchy in the UK*? By taking *Holidays in the Sun*.

Subtleties, of course, are often lost on the general public, and London's Capital Radio immediately banned the record, unhappy with the Nazi allusions.

When questioned on the topic, Rotten claimed that this spitting hymn to 'cheap essential scenery' actually reflected affection for the German city. 'Being in London at the time made us feel like we were trapped in a prison camp environment,' he explained. 'There was hatred and constant threat of violence. The best thing we could do was to go set up in a prison camp somewhere else. Berlin and its decadence was a good idea. The song came about from that.

> I loved Berlin. I loved the wall and the insanity of the place. The communists looked in on the circus atmosphere of West Berlin, which never went to sleep, and that would be their impression of the West.'

After heavy promotion, *Holidays in the Sun* was released 14 October 1977, and peaked at No. 8 in the British charts. This was the last single featuring John Lydon to be released for thirty years, and was the Pistols' final single release as a true coherent unit. Despite this, it is a very strong track and was therefore picked to feature as the opening song on the upcoming *Never Mind the Bollocks* album.

The ground-breaking record *Never Mind the Bollocks* was released on 28

October 1977, unbridling a tidal wave of punk ferocity on to the listening public.

The impact was immediate and profound. Pre-order sales alone guaranteed the album would enter the charts at No 1 in the UK. Although not an unusual occurrence these days, in 1977 it was almost unheard of for a debut album to go straight to the top of the charts. Such an event had not happened since the Beatles' heyday, yet within a month of its release the record would receive Gold Disc status.

Musically, it was an extraordinary album, a watershed. Although not the first of the punks to release a long-play record, with *Never Mind the Bollocks*, the Sex Pistols showed exactly why they were still the undisputed leaders of the movement. Although the Pistols screamed their punk credentials in uncompromising fashion, with an attack and intensity never before heard on record, they managed to do so with a sound that could almost be described as polished.

Whilst other punk bands strived to sound ever more raw, or live, as if this somehow made them more authentic, the production on *Never Mind the Bollocks* was clear and sharp, making use of multiple overdubs to achieve layered guitar effects, and the band played as tightly and with as much control as possible.

It was against this sharp backdrop, taut with harnessed power, that Rotten could let himself go, giving free reign to the whole range of his voice, screaming, snarling, whispering and spitting, shouting his voice ragged in places, yet still able to summon up a bloodcurdling cry in others.

Despite the more blinkered critics' interpretations, this was not the sound of someone merely making noise over the music. Rotten's lyrical content was just as important to the Sex Pistols as anything Jones, Cook, Matlock or Vicious were doing musically. Nobody had written lyrics like these before, with their casual, coruscating intelligence, their sneering contempt for society and their sick joy in annihilation and loss. It was fundamental to the whole ethos of the Sex Pistols that the words should not only be heard, but understood too. They were a manifesto for a whole youth culture, a searing testament to the feelings of a disenfranchised generation.

The twelve tracks on the album clocked in at a total of just thirty-nine minutes, and no song lasted longer than four minutes and ten seconds. In the days when some guitar solos lasted far longer than that, this was an uncompromising return to rock 'n' roll fundamentals.

Rotten could let himself go, giving free reign to the whole range of his voice, screaming, snarling, whispering and spitting.

"... We just let him do it. When he left I dubbed another part on, leaving Sid's down low. I think it might be barely audible."

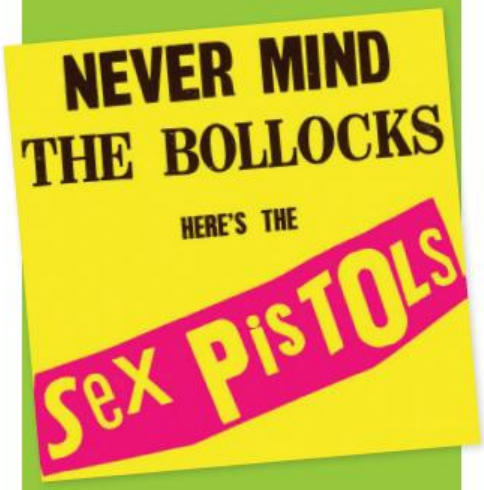
Steve Jones

There was no flab, no filler and no frills. The songs launched, exploded then disappeared again like bombs; and like a bomb or an earthquake, their real impact lay in what was left behind.

Kurt Cobain was later to say that *Never Mind the Bollocks* had '… the best production of any rock record I have ever heard. It's totally in-your-face and compressed.' Pete Townshend of The Who agreed, and has since declared, '*Never Mind the Bollocks* is one of the greatest records of the twentieth century.' In the years that followed the album would go on to feature in just about every Greatest Albums chart and be cited as a defining influence on just about every subsequent songwriter of note.

At the time, however, not everyone was so happy. Even among fans of the Sex Pistols there were some rumblings of discontent. Many fans felt that to produce an album at all was a sell-out, and were therefore shocked and somewhat appalled to see the punk pioneers making an appearance on the BBC Top of the Pops.

Despite years of boycotts and protests against the Sex Pistols by the BBC, the



Created in 1976 by liberal illustrator and editor Jaime Reid, *Never Mind the Bollocks* features one of the most iconic and recognisable album covers of all time. With a mishmash of fonts arranged against the lurid fluorescent yellow and glaring pink of the background, the album cover looks like a surreal ransom note; the perfect representation of punk in the seventies.

Speaking of the inspiration for his controversial creation Jamie Reid commented that the sleeve was 'intended to articulate ideas, many of which were anti-establishment and quite theoretical and complicated' adding, 'The style of punk was something that was actually formulated a good few years before, when myself and a collective of people in Croydon were running an anarchist printing press. The style of punk came directly from that.'

It was this deep involvement in the punk scene that prompted Sex Pistols manager Malcolm McLaren to approach Reid with the project, having met him whilst organizing an occupation of Croydon Art School in 1968.

Speaking of his vision for the album sleeve McLaren has remarked, 'The only real thing about *Never Mind the Bollocks* was that it had to look ugly. We came up with the ugliest cover we could think of; that in a sense would attack the idea of super-graphics. I wanted to make ugliness beautiful.'

McLaren and Reid certainly succeeded in achieving this visual juxtaposition and *Never Mind the Bollocks* remains to be one of, if not the, most influential pieces of album art ever created.

band was finally invited to perform on Top of the Pops on 21 July 1977. In a move that stunned fans, the group accepted and appeared on the show to perform their single *Pretty Vacant*. Although the song choice seems innocent, it actually appears to be the reason for the group deigning to perform, as the Pistols never could resist giving a cheeky two fingers to the establishment. The seemingly harmless song title takes on a whole new meaning in the hands of a snarling Lydon, when the emphasis is repeatedly placed on the second syllable of 'vacant' transforming it in to va-cunt' – an idiosyncrasy that the BBC had totally failed to pick up on. This oversight on their part provided the Pistols with a platform to address the nation, and they took full advantage, delivering a stunning performance that came to serve as the official video for *Pretty Vacant*.

Although the Sex Pistols were now enjoying a hitherto unparalleled level of success within the punk genre and effectively spreading the message to the masses, fans were still not impressed.

> "Never Mind the Bollocks is one of the greatest records of the twentieth century."
>
> **Pete Townshend**

They felt a true punk band would stick to single releases and that these should be given away as cheaply as possible. Albums, TV performances and music videos were for bands like Genesis or Led Zeppelin – bloated dinosaurs only in it for the ego and the money.

Others bemoaned that all four of the Pistol's previous singles featured on *Never Mind the Bollocks*, and long-suffering fans found they were shelling out for an album from which they already owned a third of the material.

However both these viewpoints overlook some important factors. For a start, hardly anybody actually had a copy of the single release of *Anarchy in the UK*. EMI had destroyed as many of the original pressing as they could when they'd dropped the band from their label, and even prior to this there were issues getting the release in to record shops. The then-Managing Director of EMI, Leslie Hill, looked back on the trouble stating, 'Because of the outrage in the press, there were ladies at the factory who said, "We aren't going to handle the records" – Now that was why the records weren't available for some time… the shops didn't have them.'

These difficulties meant that very little of the public ever got their hands on the single, and few serious fans of the Pistols could go without owning the song.

Although there is this practical side of the argument, it is also worth considering that the Pistols had never set claim to be guardians of the moral and ethical high ground; they'd never made any assertions to integrity other than that they believed in what they were doing.

They were, after all, a rock 'n' roll band. They weren't making music for charity or for the good of their health. It was inevitable that they were going to release an album, and with twelve tight songs in the bag it was the smart thing to do at the time.

Talk of selling out was irrelevant to Rotten and McLaren, anyway. Whilst both had insisted that what they were about was real and worth something and even important, neither had claimed that those were their only motivations for doing it. Indeed, McLaren was later to claim in *The Great Rock 'n' roll Swindle* that his prime motivation as the Sex Pistols' manager had been to make a million pounds, and even Rotten mockingly called their 1996 reunion the *Filthy Lucre Tour*.

Although the Pistols have always insisted that they can stick to their principles whilst getting rich, in recent years there have definitely been times to doubt their right to punk credentials. Most notably with the release of a Sex Pistols branded credit card, issued by Virgin Money in 2015, and with John Lydon's seriously questionable appearance in an advert for Country Life Butter in 2008. However, in true inimitable form the Pistols singer has since shaken off all criticism of the ad remarking, 'I can take all manner of nonsense from people calling me things like "sellout", but you've got to understand what that means – when have I sold out? I've never not been me-self!' the star even went so far as to

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The Sex Pistols in performance at The Screen on the Green. The venue was the location for the first performance of Sid Vicious with the band, on April 3, 1977.

add, 'That butter ad is the most punk thing I've ever done. Without a doubt!'

Whilst age may have softened them, in 1977 the Sex Pistols were at the peak of their power, and *Never Mind the Bollocks* is a blistering tour-de-force.

The track listing of the album is noteworthy on two counts. Firstly, the band put both the post-Matlock compositions right at the start of the record, presumably to signify that they had moved on from the writing partnership of Matlock and Rotten, and to show their strength as songwriters without him. The success of this is up for debate – both are undeniably powerful tracks and easily the equal of the songs written with their original bassist. Yet hindsight tells us that these songs didn't signify any kind of writing renaissance within the band, and were really the only two new tracks of any worth that the Pistols wrote without him.

Secondly, the four singles that the Pistols had previously put out are spread out more or less evenly across the two sides of the record, and do not appear in the order that they were released. Side A opens with *Holidays in the Sun* and has *God Save the Queen* the penultimate track, and Side B has *Anarchy in the UK* as the second track, with *Pretty Vacant* the fourth, meaning that, of the twelve songs, the singles clock in at positions one, five, eight and ten in the track listing. This shows either great confidence or slight timidity. Making listeners wait until near the end of the first side before hearing the biggest hit, *God Save the Queen*, could show confidence that all the preceding tracks will keep the listener engaged to their point, but it could also represent an effort to spread the singles out so listeners never go too long without hearing a song they know.

Of course, the truth probably lies somewhere in the middle. What is undeniable is that *Never Mind the Bollocks* works as a cohesive whole; it's the kind of album that can be listened to in one sitting. The intensity is sustained throughout and doesn't drop, even for a moment. The first listen leaves a fan exhausted, the second exhilarated. By the third you can't help but be awestruck by the sustained vision and the incredible force of the thing.

Regardless of snipes over the inclusion of the singles, the majority of critics agreed that *Never Mind the Bollocks* was an incredible record and one of the most significant albums of the century. *Rolling Stone* magazine described the sound as, 'two subway trains crashing together under forty feet of mud, victims screaming', and declared it to have 'an energy and conviction that is positively transcendent in its madness and fever.'

Pre-release orders may have ensured the No. 1 spot for *Never Mind the Bollocks*, but there were problems beyond demand. The album's title, supposedly inspired by Steve Jones responding to a Russian journalist's badgering him for a clue as to what the record might be called by saying, 'Oh, never mind the bollocks of it all!' was always going to make some trouble, but even McLaren couldn't have guessed how much. In a sense, of course, the Pistols were asking for it, as rather than attempting to conceal the obscene album title, they had made a striking feature of it.

The album sleeve was a lurid fluorescent yellow with the words 'NEVER MIND THE BOLLOCKS' in stark black newsprint capitals.

It was genuinely shocking. For years bands had got away with album covers featuring semi-naked girls, but none had ever flagged up a swear word so blatantly on the cover.

Several leading high-street retailers, including Boots, Woolworths and WH Smith, refused to stock the album and the Independent Television Companies Association slapped yet another ban on the Sex Pistols, this time refusing to broadcast adverts for the album.

This wasn't enough for some, however, and in Nottingham the owner of a record shop and Virgin boss Richard Branson were prosecuted for displaying the album in the shop window, under the 1889 Indecent Advertising Act.

In true punk fashion Branson and McLaren weren't about to take this lying down. The Sex Pistols rallied, summoning the kind of eagerness for a fight that had seen the band through a minefield of past controversies, from their very earliest days blagging other people's gigs, past Bill Grundy, *Anarchy in the UK* and the Jubilee debacle. They contested the case, hiring top QC John Mortimer, and creator of *Rumpole of the Bailey*, to help them prove that the word 'bollocks' was not, in fact, obscene at all.

Of course, the disingenuousness of the move was obvious to all. Naturally, 'bollocks' is obscene – exactly why it was chosen for the album title and why the album's cover looked like it did. Yet, in Mortimer they had a man from the very heart of the establishment who had both the brains and the mischief to help stick two fingers up at that establishment.

On 24 November 1977, the whole circus finally ended up in court, in a case ostensibly about the use of 'indecent printed matter', but which seemed to be mostly about the very existence of the Sex Pistols themselves.

Mortimer destroyed the case against the group, calling in expert witnesses, including one Reverend James Kingsley, Professor of English Studies at Nottingham University, member of the Royal Academy and a former Anglican priest. When asked about the derivation of the word 'bollocks', Kingsley showed how the word had been in use since about the year 1000 AD, to mean a small ball, and how in the 1800s it had also been used to describe priests.

'The word has been used as a nickname for clergymen,' he said. 'Clergymen are known to talk a good deal of rubbish, and so the word later developed the meaning of nonsense… they became known for talking a great deal of bollocks, just as old balls or baloney also come to mean testicles, so it has twin uses in the dictionary.'

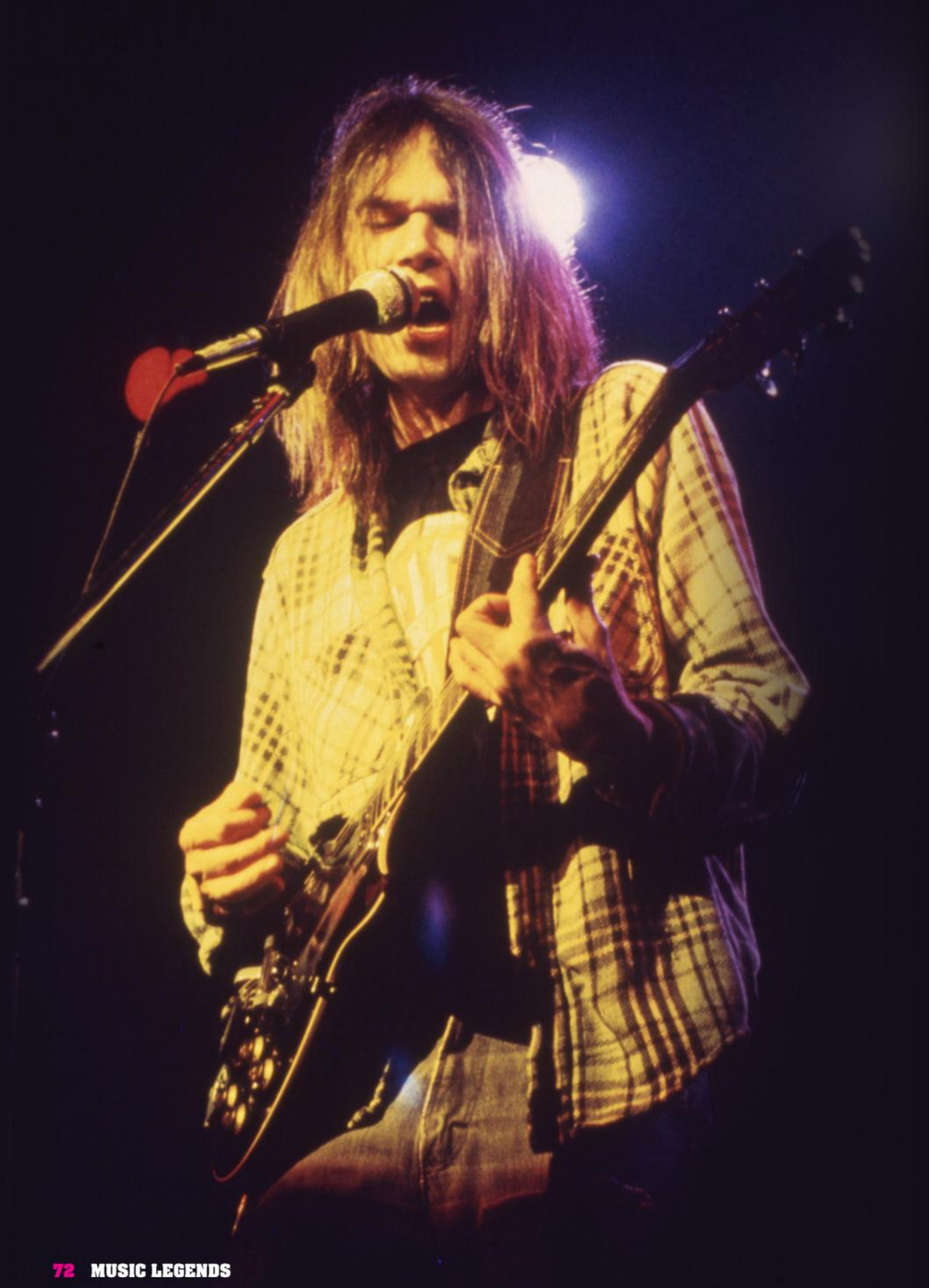
The case was thrown out, the Sex Pistols were declared innocent, and 'bollocks' was officially recognised as an Anglo-Saxon word meaning 'nonsense'. Summing up, the chairman of the hearing declared, 'Much as my colleagues and I wholeheartedly deplore the vulgar exploitation of the worst instincts of human nature for the purposes of commercial profits by both you and your company, we must reluctantly find you not guilty…'

Ten years later, *Rolling Stone* would conclude that *Never Mind the Bollocks, Here's the Sex Pistols* was the second most important album of the previous twenty years, lying just behind *Sgt. Pepper's Lonely Hearts Club Band*.

The Sex Pistols performing live at Winterland in San Francisco on 14 January, 1978. This is the band's last ever concert (before thier reunion in 1996).

For the moment, however, the Sex Pistols were top of the heap. They had a No. 1 album in the charts, a shiny new Gold Disc, three back-to-back Top 10 hits and had somehow just had the word 'bollocks' declared officially respectable. All this was despite numerous bans on their music by both the BBC and the Independent networks, virtually no TV or radio advertising, several major retailers refusing to stock their records, a couple of serious assaults and a few arrests. They were the most famous, most notorious band in Britain, and so, like many great British bands before and after them, they did the natural thing and looked west.

The Sex Pistols were going to America – it would be the death of them.



NEIL YOUNG

Buffaloes and Crazy Horses

The 1960s was a revolutionary period in terms of popular music. The decade gave birth to a musical explosion – from the psychedelia of bands like Love, to the rock of the Rolling Stones, from the guitar mastery of Jimi Hendrix to the folk rock of Bob Dylan, one of the strongest songwriters of the decade. However, nobody really covered the gamut of styles like Neil Young.

With a back catalogue of over fifty albums, with different groups and as a solo artist, he is one of the most prolific and versatile artists in American music history. Having the ability to flirt with well-produced folk music, then push rock music to its limits; he seemed to wait until people started to embrace his style, then leap on to a new level of genius.

The career of someone like Neil Young is hard to sum up, largely because he never stayed still for long enough for anyone to categorise him, but that is his charm and his skill: Neil Young is a chameleon.

Neil Young, was born 12 November 1945, in Toronto, Canada, to the sports writer and novelist Scott Young and his wife Rassy. As a youth, Neil Young was a particular fan of the Shadows and the sound of their front man, Hank Marvin, and growing up in the 1950s meant that Young was surrounded by a newly emerging sound in music. These new acts, such as Elvis Presley and the Shadows, were to have a highly significant impact on the music that Young produced throughout his extensive career.

Young's early life was important to the development of his unique musical sound and by the time his parents divorced in 1959, Young was already involved in making music of his own, as well as listening to all the newest material around. He and his childhood friend, Comrie Smith, shared lengthy discussions about Elvis and his most recent releases, and were in a high school band together, with Neil on the ukulele. However, it wasn't until 1960, when, following his parents' split, Neil's mother took him several hundred miles across Canada to Winnipeg, that his experiments into creating his own music really took off.

"One day… it'll be Neil Young. It'll just be me. I'll be alone out there on stage."

Neil met Ken Koblun following a series of stunted efforts to form a band, including a school band called the Jades. The two met at their high school in Winnipeg, both in detention for failing the same maths class, and for the rest of Neil's school days they remained friends. Koblun and Young formed the band the Squires in 1962, which was Neil's main musical venture for the rest of his teenage years. Whilst in the Squires, Neil had his first taste of success, and met some of the people who would come to play a major part in his future career.

The Squires played a number of gigs around Winnipeg, making a name for themselves in the local area, and even pressing a '45, *The Sultan*, which was released in 1963 on V Records. *The Sultan* was an instrumental that demonstrated the strong influence of the band's heroes, the Shadows, along with other contemporary greats such as Duane Eddy. The record received almost no recognition, despite a small amount of

Buffalo Springfield (1966-1968), the folk-rock band that launched the careers of Neil Young, Stephen Stills and Richie Furay.

radio play at the time, and now is one of the most collectable items of Neil Young's back catalogue (a copy of the single has been sold for over $3,400). Following this small boost the band started to get regular gigs, and the creative direction of the band began to change. For a start Neil began to sing, where the majority of the material had previously been instrumental. His voice, which is now one of the most instantly recognisable elements of Young's music, was not met with positive response at first, but Neil gradually sang more and more in the band's sets. Added to this, the band began to play in the local folk club 4-D, a venue that had a profound affect on Neil's writing style. It was in 4-D that Neil was properly introduced to the music of Bob Dylan, along with other key elements of the folk music scene at the time, an introduction that caused a shift in the style of music that the band was playing. They began to cover traditional folk songs, but they still stuck to the rock 'n' roll style that they had grown up on, and Neil's writing began to mirror this new sound of the Squires.

Young, who had established himself as the head of the band, wanted the group to begin making an impact outside of their hometown, and he decided on Fort William, a small town 500 miles away from Winnipeg. It was here that the band gave some of its finest performances, where they made some important connections and where Neil first realised that he 'had the capacity to lose [his] mind playing music'. On 12 October 1964, the Squires arrived at Fort William, having travelled the whole journey on the train, and were immediately thrust into the local music scene, playing their first gig at the Flamingo Club, where they then set up a short residency. Whilst playing at the Flamingo, Ray Dee, a DJ on one of the larger regional radio stations, spotted the band and was so impressed with the sound that he became their mentor for their brief stay in Fort William. Dee recorded the band's next output, a single called *I'll Love You Forever*, which, again, was not well received, but which Dee gave some airtime across the local area.

Stephen Stills went to Fort William in 1965, whilst touring the north of the American continent with a folk act called The Company. He had previously been in a successful house band called the Au Go-Go Singers at New York's famous club Café Au Go-Go. The band released an album in 1964, but split early in the following year. After this Stills and his new band The Company embarked on a tour of Canada and some of the northern states, one stop on which was at Fort William, and the first act on stage there was a local band called the Squires. Stills was instantly impressed by the band, and recognised the talent that Neil had for combining folk with contemporary rock sounds. When The Company took to the stage Neil was just as overwhelmed with the performance of the visiting group, marking Stills out as a figure who could help him to develop his original sound, and described Stills' voice as 'phenomenal'. The two spoke and there was an instant connection between them, something that was to prove the beginning of an important relationship for both performers.

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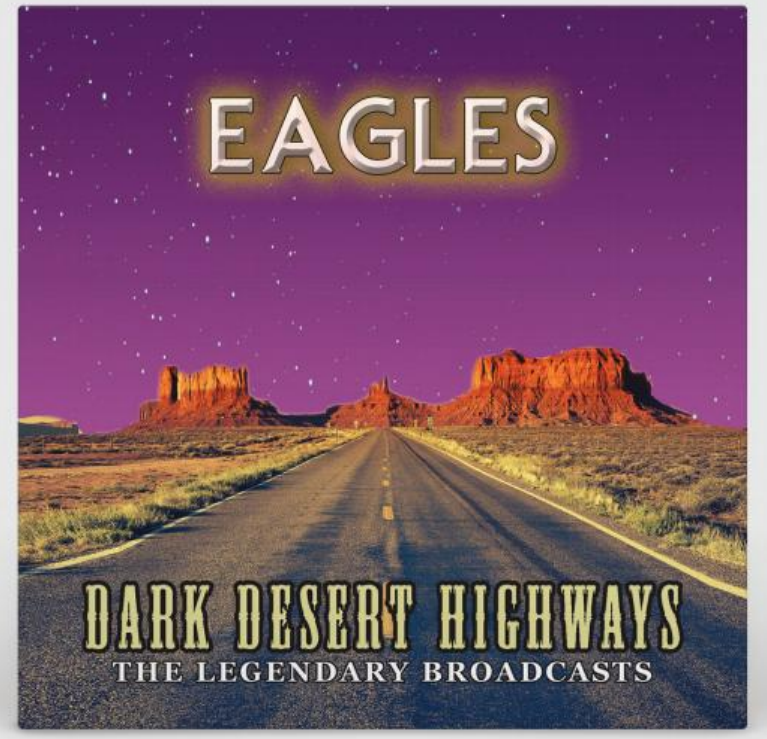

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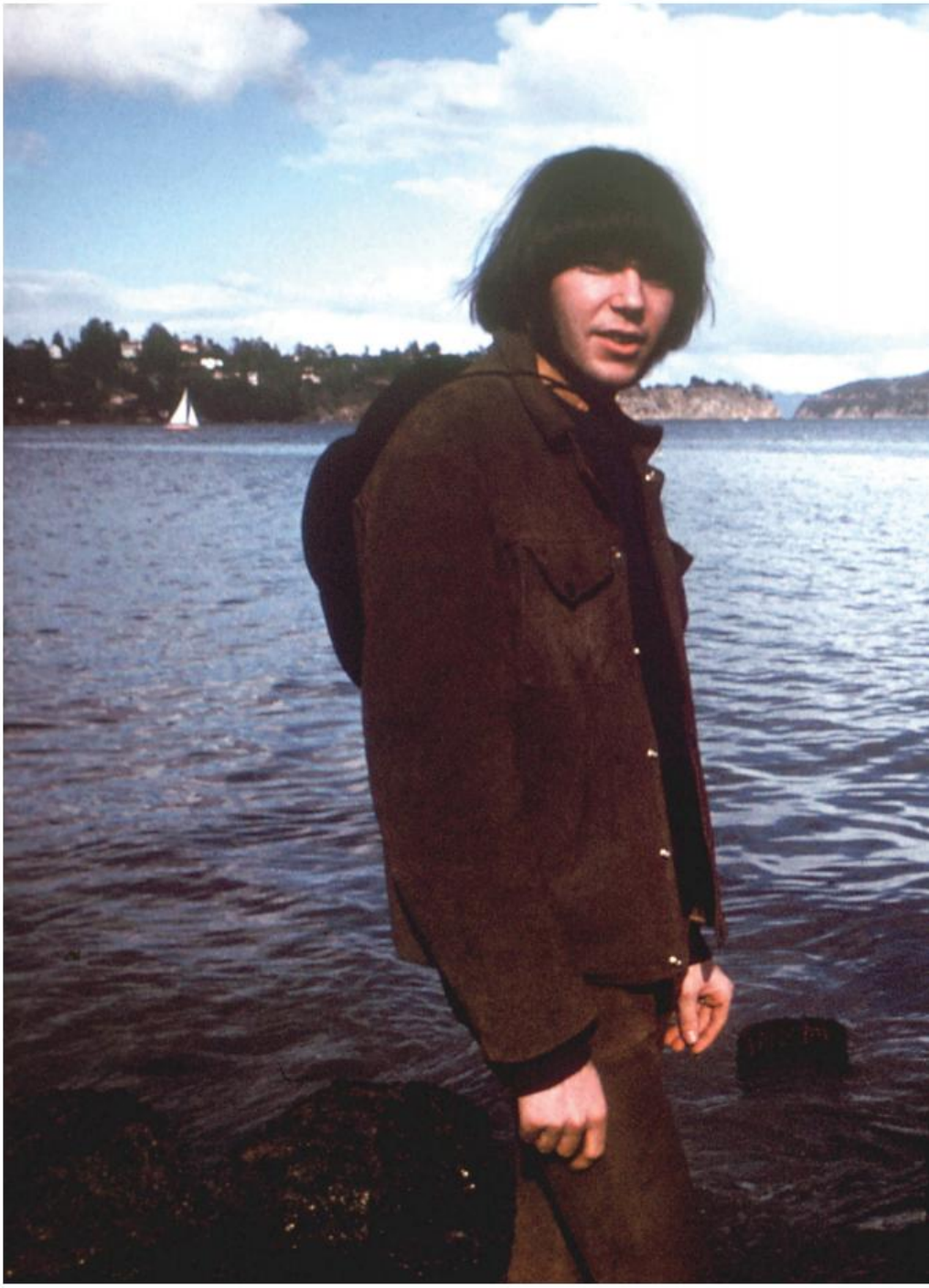
After Stills and The Company left Fort William, the Squires stayed on, changed their name to the High-Flying Birds and continued to push themselves, giving more ground-breaking performances locally. However, Young was getting restless again. Following an unusual turn of events, in which Neil tried to give a friend and his band a lift to New York only for the hearse he was driving to break down halfway through the journey, Neil made his way to Toronto to stay with his estranged father, leaving the High-Flying Birds to follow him on afterwards. The band had begun to feel stagnant for Neil, and, although they made what should have been significant moves, including acquiring a manager and changing the band name one last time, becoming Four to Go, it seemed that they weren't making the progress that Neil wanted. The Toronto music scene was far harder to break into than those of either Winnipeg or Fort William, largely because people were listening to different styles there. The new music had an effect on Neil, and he started to listen avidly to the Beach Boys, as well as a wide variety of new artists, including Dick and Dee-Dee and the Jaynettes, all acts that demonstrated the power of vocal harmonies in their music. In response to this Neil began insisting that his band-mates start singing, trying to emulate the thicker melodic sounds that his peers were achieving. Coupled with this melodic sound, Neil began listening to music with more attitude, listening to a lot more Rolling Stones than the Beatles, and embracing their rock sound.

Four to Go's apparent lack of success led Neil to despair about his future in the group, and he tried to make a name for himself on the Toronto scene as a solo artist, but again received little praise. During this darker period in his early career he spent a lot of time travelling between friends' houses and rooms in various dives, and worked as a stockroom boy, a job he had to give up when he became ill in late 1965. At this point he moved in with his school friend, Comrie Smith, who was still living in Toronto, and the two of them spent much of the day jamming and working on Neil's newly written material. It was during these sessions that Comrie recorded some of Neil's solo work and when Neil committed to tape the song *Nowadays Clancy Can't Even Sing*. This was the track that impressed the future members of Buffalo Springfield and secured his future as one of the key figures of 1960s and 1970s folk-rock.

On 30 October 1965, Four to Go played its one and only gig since the change of name, travelling over the border to Vermont in order to do so. Directly after this gig Neil and Ken Koblun, who was the only member of the original Squires line-up still with the band, made a brief trip to New York with two guitars in order to make connections. It was there that they met up with Richie Furay, one of Stephen Stills' best friends at the time. Furay had been a member of the Au Go-Go singers with Stills, and his love of harmony and well-written rock 'n' roll and country music made him an ideal creative foil for Young. Whilst in New York, Neil played Furay a selection of his most recent songs, one of which was *Nowadays Clancy Can't Even Sing*, and the American was highly impressed with Neil's work. After Young left, Furay was so enamoured with the material he had heard that he made his own solo version of the track, which he then performed in several of his sets in folk clubs.

Back in Toronto, Neil eventually broke up Four to Go, and decided to concentrate on his solo career, saying 'One day…it'll be Neil Young. It'll just be me. I'll be alone out there on stage'. By ending this section of his life, Young moved away from the music of the 1950s and became fully enveloped in the folk fold. After a failed audition for the American-based Elektra record company, at which his nerves and faulty equipment



ruined his chances of early solo success, he went back to the folk clubs of Toronto. Now, as a solo artist, he learned to take work wherever it could be found and he played a series of folk evenings around the city, without any regular fixtures. It was just when Neil had no clue as to his next step that, while carrying an amp down the street, quite out of the blue, he was accosted by Bruce Palmer, a bass player that Neil had met occasionally around the local venues. Palmer was, at that time, the bass player for a band called the Mynah Byrds, and was on the look out for a new guitarist to replace the one that recently left the band.

Bruce Palmer had been brought to rock music by a love of 1960s R&B and jazz, and the Mynah Byrds were an electrifying rock 'n' roll effort that added his favourite influences, the likes of Lightin' Hopkins and John Coltrane, to the more mainstream sounds of the Rolling Stones. The band, which was fronted by future funk legend Rick James, had the backing of a rich local entrepreneur, meaning they could demand almost anything in terms of equipment. With support like this the Mynah Byrds were destined to achieve greatness, and it seemed as though Neil was set to reach fame as a guitarist, rather than as a solo artist like he had predicted. Everything was going smoothly for the band, having received a record contract from Motown, one of the biggest labels at the time, and the Mynah Byrds moved into the studio to start recording their first album. The wheels suddenly fell off the enterprise, however, when, during the final stages of recording, Rick James went into FBI custody and was charged with going AWOL from the US Navy. Without the energetic frontman the band seemed pointless, and they split up, however Neil stayed in contact with the separate members, especially Palmer, as they both continued to play gigs in and around Toronto.

Neil Young and Steve Stills in 1967. At this time Neil was intent on becoming a solo artist.

By 1965, the Beatles were enormous in America, and the music industry of the time was beginning to put out bands in response to their popularity, bands that reflected a new generation of freedom and a generation that experimented with drugs. A big influence on Neil was the Californian band the Byrds, who fit this remit perfectly, playing music that some considered subversive, but that the likes of Young saw as an education in cool. As well as the Byrds, one of Neil's big heroes of the time, Bob Dylan, was making a bold statement at his two, now infamous, gigs in England. Dylan had always been a bastion of American folk music, known for the straightforward production and instrumentation that had come to symbolise the stereotype of folk. When he finished a tour of Europe by plugging in his guitar and adopting rock into his widely diverse style he was acknowledging the importance of this new movement, and how folk music is an integral part of it.

When Neil heard this new progression in Dylan's music he was astounded; it fit perfectly with the music that he had been playing since the beginning. Neil was freshly enlivened with a new confidence and wanted to bring his own style of folk-rock to the foreground, but he was stuck in Toronto with no money and the remains of a band that had its key driving force locked up. It was at this point that Neil and Bruce Palmer decided that if they were going to make themselves heard on a larger scale they needed to go to the home of the new musical sound: California. Besides being a cultural hub during the mid-'60s California had another serious advantage for the pair; Stephen Stills was there. The only problem for the plan was money, but that was easily rectified when they sold the equipment that had been bought for the Mynah Byrds by their rich benefactor, obviously having little nostalgia for the venture.

Arriving in LA in early 1966, Young and Palmer realised that, although they

When Buffalo Springfield started recording their first, self-titled album in June 1966, the majority of the members were inexperienced in a studio situation, having gone very quickly from playing small club gigs to being signed.

had heard that Stephen Stills was there, it was really just a rumour, and they had no actual address for their friend. After a series of failed attempts to find him, and days of driving around without a purpose, they decided to leave the city and head for San Francisco, another place that Stills was said to be living. They were on their way out of LA when they were caught in traffic, and all of a sudden a white van pulled a U-turn behind them and started to honk its horn. Neil pulled over and it rapidly became apparent that the two people in the van were Richie Furay and Stephen Stills. This act of fortune set the four of them on the path to fame, as they realised that all of them were in need of a band to play with, and Buffalo Springfield was born. Unusually, the group found the name 'Buffalo Springfield' on a steamroller that had been parked outside record producer Barry Friedman's house, where Stills and Furay had been staying.

With the addition of Dewey Martin, a seasoned session drummer that had toured with Patsy Cline and Roy Orbison, the band line-up was complete, and they immediately got to work. Within a fortnight of forming the band, they were on their first tour around a small area of Southern California, with a line-up that that included the Byrds and the Dillards, a local bluegrass outfit. Following the tour Buffalo Springfield was given a seven-week residency, from 2 May to 18 June 1966, at Whiskey a Go Go, a local club, where the band built a reputation for itself, and gave some of its defining performances. The entire crowd was impressed following their first performance, and offers to sign Buffalo Springfield to major record labels, including Warner Brothers, flooded in. Buffalo Springfield was eventually signed to ATCO, a subsidiary of Atlantic Records.

When Buffalo Springfield started recording their first, self-titled album in June 1966, the majority of the members were inexperienced in a studio situation, having gone very quickly from playing small club gigs to being signed, which hindered the recording process. Coupled with this, the band dynamic was strained from the beginning. Stills, who the was recognised head of the group, 'Steve is the leader, but we all are', wasn't satisfied with the tone of Neil's voice, and two of Neil's songs were given to Furay to sing. There was also conflict between Stills and Young, as they had different ideas of what they wanted the band to produce. The original demos that the band had recorded had real electricity, and their performances in Whiskey A Go Go set the place on fire. The production for the record, however, removed a lot of the edge of the band, and all the members, especially Stills, were disappointed with the end result. Despite this, Atlantic refused to let them rerecord anything, and so, in November 1966, Buffalo Springfield's debut album was released. Despite the misgivings of the musicians involved, the debut album was well received by both the press and the American public, and with the release of two singles from the album the band had its first taste of fame.

Buffalo Springfield were scheduled on several small-scale tours after the album release, and with a new single, the Stills-penned *For What It's Worth*, reaching No. 7 in the US chart, the band was at its highest point commercially. However, tensions within the group were getting in the way of further progress, and not just those between Stills and Young. Palmer was taking a lot of drugs at the time, making him difficult in rehearsals, and Martin had developed an alcohol addiction, and so was equally unreliable. Carrying these problems Buffalo Springfield made a brief tour to New York, where a number of events contributed to the inevitable split of the band; onstage at one of the gigs Stills and Palmer had a physical fight over the level of the bass, the whole band fell out with their management that had produced the first album and Bruce Palmer was deported back to Canada after being arrested for possession of marijuana. The band returned from New York without Palmer, and, lacking his driving bass lines they found it difficult to continue. Several replacements were brought in, including Young's high school friend Ken Koblun, but no one seemed to fit with the group's existing sound.

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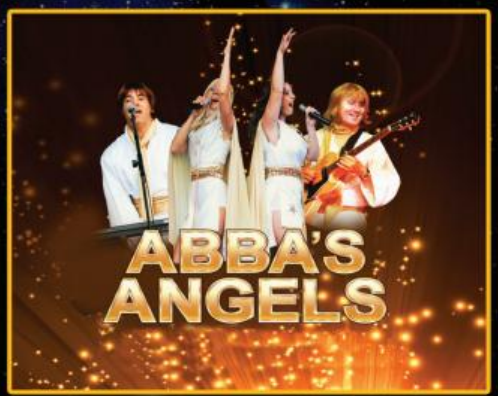

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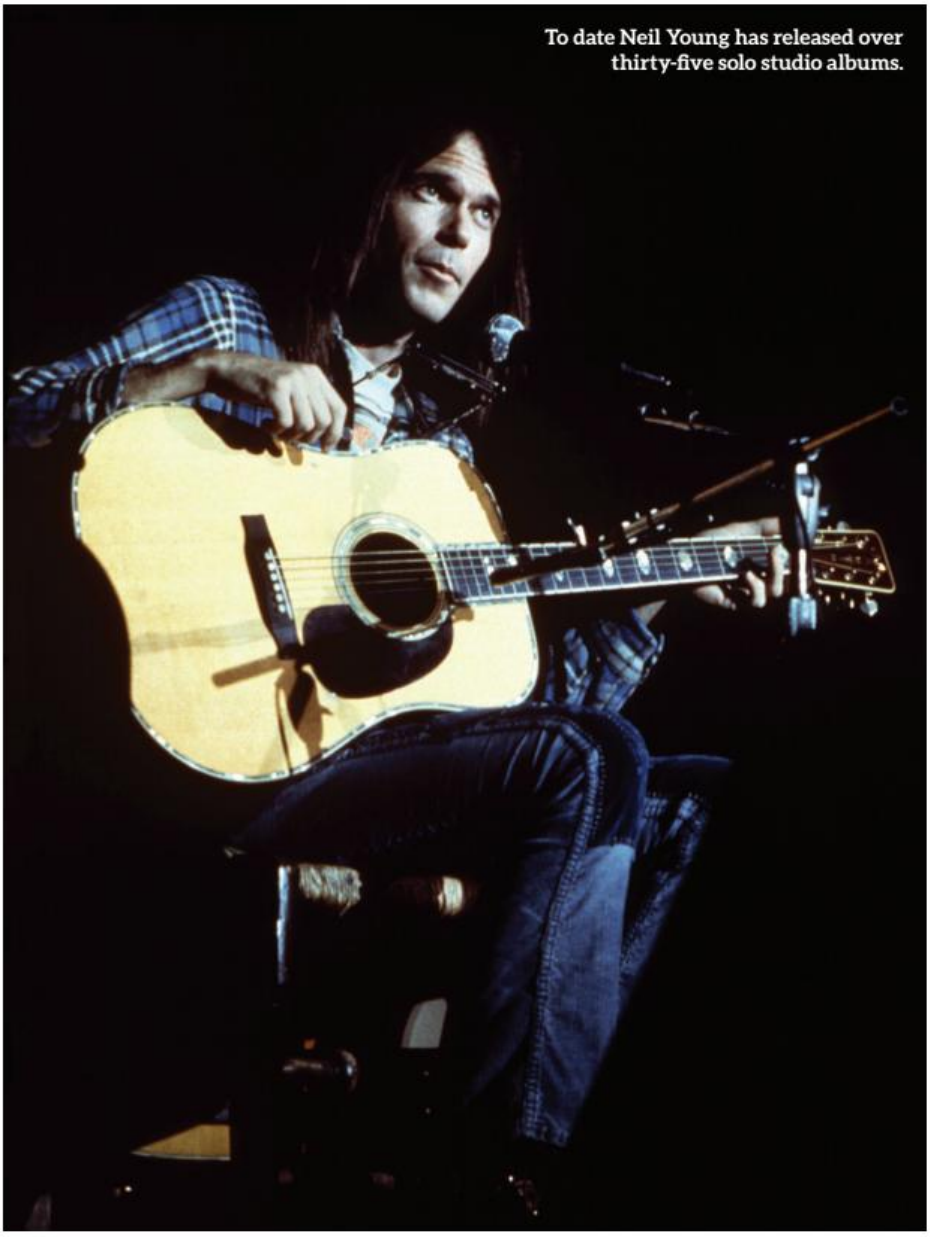


To date Neil Young has released over thirty-five solo studio albums.

Buffalo Springfield set off on their first real tour with Koblun on bass, but it wasn't particularly successful, and the band cut the tour short. Once back in LA, they continued to plan their upcoming album *Stampede*, and released a new single, *Bluebird*, another Stills track. This annoyed Young, because he wanted the next single to be *Mr Soul*, his own Rolling Stones influenced number, but since Stills was the bandleader he had the final say. This was the last straw for Neil and he quit the band almost straight away, by simply not turning up to practices and hiding from his band-mates. The band continued on the tour that had been scheduled for them without Neil, but he left too large a hole in the sound as well as onstage, and fans shouted for the missing guitarist. Following this *Stampede* was abandoned and the second Buffalo Springfield album was put together from recording sessions of the band directly after the release of their first record, as well as tracks that Young and Stills had recorded separately. Although the band released this second album, under the title of *Buffalo Springfield Again*, as well as a subsequent album, Neil was officially out of the group and was once more focusing his attentions on making a name for himself as a solo artist.

When the Beatles released *Sgt. Pepper* in 1967, Neil was intent on becoming a solo artist and the new Beatles album had just as profound an affect on him as it did the rest of the world. The release of *Sgt. Pepper* coincided directly with Neil meeting and becoming friends with producer Jack Nitzsche. Nitzsche was impressed with Neil's work, and was one of the first people to openly admit that he was a fan of Neil's unique, high-pitched, nasal voice. In the wake of Young leaving Buffalo Springfield he needed someone to help him develop his own personal sound, and Nitzsche was the perfect compliment to Neil's style of writing. The two began working on Neil's latest material, which took the form of a song called *Expecting to Fly*.

After finishing production on *Expecting to Fly*, Neil made a sudden U-turn in his opinion of Buffalo Springfield, and rejoined the band in order to help complete the second album. The major addition that Neil contributed to *Buffalo Springfield Again* was *Broken Arrow*, a track that was directly inspired by *Sgt. Pepper*. The production is wild, adding numerous layers of organs, crazy beats and shouting, something that would have been unheard of the year before. The original, acoustic version of the song is still rumoured to be around, where you can hear the pure Neil Young sound, but it seems that this is only a distant relation to the version that makes it onto the record. The *Buffalo Springfield Again* album as a whole is perfectly suited to the time; an adventurous and exciting work that pushes the boundaries of folk rock, and seems to best represent the electricity of the initial performances the band delivered when they first arrived in LA. There was little interference in the production, so the band were able to give what they felt was their true sound. Young's tracks stand out as the most progressive on the record, belying the sense of experimentation that he later became famous for during his career.

Buffalo Springfield began touring the album, with their original bass player Bruce Palmer back on board, having served his time for the drugs possession charges from the band's time in New York. The tour had a line-up that included the Beach Boys, and should have been a crowning moment after the release of the group's second triumphant record, but, like most of Buffalo Springfield's tours, it was fraught with complication and conflict. Palmer was almost constantly on LSD, which made him unpredictable and uncooperative, once storming offstage when Stills and Young took too long tuning their guitars. The tension between the two front men of the band had reached a point where they were physically fighting backstage and had to be dragged off each other before they went on to play. This made things very difficult for the other members, and when Palmer was, again, pulled over in possession of drugs, as well as having an underage girl in the car, being drunk and driving without a licence, he was deported back to Canada in the middle of the tour. Palmer was replaced by one of the sound engineers, but when tour musician Richard Davis walked out after

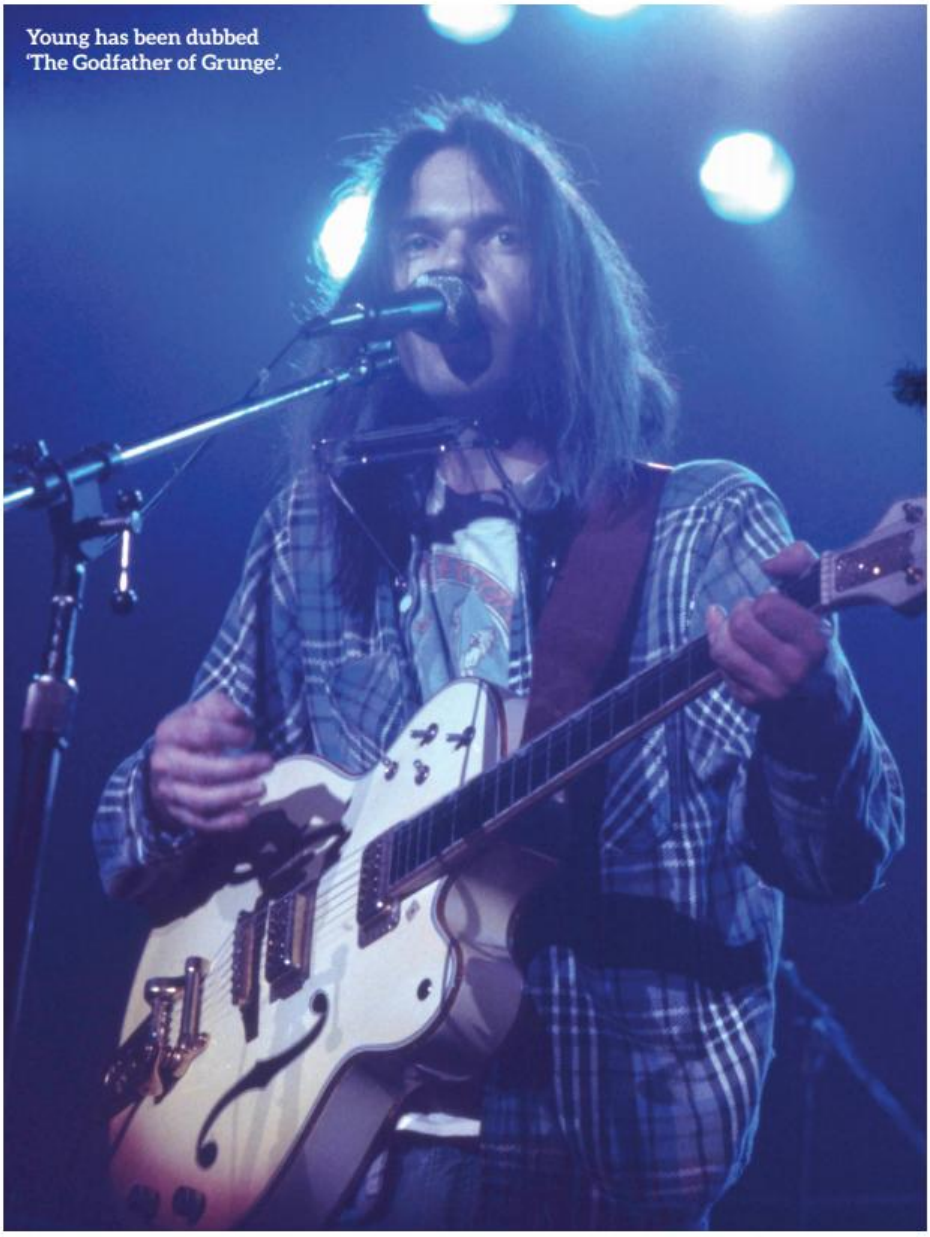
an argument with Dewey Martin, the endeavour fell apart. None of the band really seemed to care about what they were doing, and after another tour with the Beach Boys in order to raise some capital, which was now rapidly dwindling, the band decided to part ways.

On 10 May 1968, the band publicly announced that they were splitting, and, although it was the end of one of the most promising units in American music at the time, it represented the beginnings of a series of projects that would fulfil the potential that Buffalo Springfield had promised. Neil, freed from the contractual obligations of Buffalo Springfield, wanted to work with Jack Nitzsche and make music that was original and unique. Stills stayed at Atlantic with Ertegun, and set off on a successful career in the Californian scene, eventually reuniting creatively with Young, after a period of personal and artistic growth for both musicians.

After the break-up of Buffalo Springfield, an additional album was released in 1968, titled *Last Time Around*. The record was simply a collection of solo tracks that Stills and Young wrote and recorded separately. It was more of a cast-off than an album, as there is very little continuity to the sound, however the critical reception was overwhelmingly positive with *Rolling Stone* magazine referring to *Last Time Around* as '… the most beautiful record they've ever made.'

On his own now, Neil was signed to Reprise, a subsidiary of Warner Brothers that specialised in the slightly alternative music of the time, and the first steps were taken to make Neil a successful solo artist. At this point Neil moved to Topanga Canyon, approximately thirty miles outside LA, with his producer, David Briggs, where he began writing for the upcoming record.

In August 1968, Neil went into the studio and began working on his first solo album. Along with Briggs and Nitzsche, the production was assisted by session musician Ry Cooder, who was just starting out, having just been featured on the Captain Beefheart and the Magic Band record *Safe as Milk*. With a strong team behind the desk, and a band of musicians that Neil had hand-picked, including Jim Messina, the engineer that had stepped in for Bruce Palmer when he was arrested on the last Springfield tour, the stage was set for success. It was at that point that Neil's laid-back style of recording would first make an appearance, something that he became well known for and one of the key reasons for his title as 'The Godfather of Grunge'. On one notable occasion Messina's bass line was recorded, without his knowledge, whilst he was practicing the patterns before a real take. This became typical of Young's production, with later albums having an unrehearsed feel that makes the music seem alive and more human than the polished country rock produced by his contemporaries.


Young has been dubbed 'The Godfather of Grunge'.

The new album, simply called *Neil Young*, was released in January 1969, to a disappointing response. Due to the use of an experimental recording technique aimed at making stereo recordings fit to be played on mono systems, the quality was unfaithful to the original tapes, and, did not represent the true sound of Young's creation.

In the aftermath of the poor album response Neil made it known publicly that he wanted to distance himself from the music scene in LA. He was looking to develop his own identity and make music that wasn't reliant on looks or places, but was based solely on the music. He also decided to go straight on with the next project, for which he would need a permanent band, rather than a collection of session musicians; Neil was looking for the group that could best represent the sound that he was aiming for, and that band was to be Crazy Horse.

Young had been touring as a solo artist in October and November 1968, and was getting used to playing unsupported, but to achieve the sound that he was looking for he had to recruit more musicians. Whilst in Buffalo Springfield, Neil had jammed with Danny Whitten and Billy Talbot; members of a band called the Rockets, and had been impressed by their talent. In March 1968, Whitten and Talbot went to visit Young in Topanga Canyon to play him the Rockets' first album, which he loved, and it was arranged for Neil to join the band onstage for one of their gigs in August. It

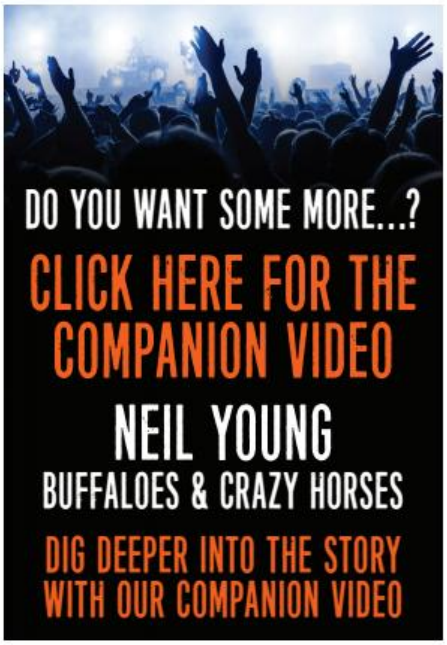
Neil Young onstage in the mid 1970s. He was to stretch music to its limits in pursuit of his signature style.

was after this gig that Neil set up a jam session with Whitten, Talbot and Ralph Molina, the Rockets' drummer. From this point the band were gradually seceded by Neil, and the Rockets became Crazy Horse.

The jam sessions led directly on to recording, and Neil, with his three-piece backing band, set to work making the first Neil Young and Crazy Horse record. Neil was at last satisfied by the discovery of a group of musicians that he felt perfectly complemented his own style, particularly Danny Whitten, whose R&B guitar work fitted in effortlessly with Neil's own. This cohesion resulted in the record, *Everybody Knows This Is Nowhere*, which was recorded in approximately two weeks, with the material being taken from the four musicians jams in the early months of 1969, and was released in May of the same year.

Before the release of *Everybody Knows This Is Nowhere*, the band began touring in January and February, with Young demonstrating the two sides of his music; the initial part of the performance was a solo acoustic set, then Crazy Horse joining him onstage halfway through to play the rockier numbers. Neil showed his inclination for a bigger sound when this second half of the set became the main event on their tour in May, following the album release. It was evident that Neil and his band were getting on much better than he had ever done with Buffalo Springfield, and it was one of Neil's proudest moments when he released *Everybody Knows This Is Nowhere*. The public response was still small, but that had never been a main concern of Young's, and he was still trying to pin down his sound, having only a little experience of the creative freedom he required. As he became accustomed to the practice of crafting an album Neil was to stretch music to its limits in pursuit of creating music that was truly Neil Young, rather than tracks that pandered to someone else. With this new outlook on recording and performing, it may seem surprising that, during the tail end of one of his tours in June 1969, Neil agreed to join another band with Stephen Stills.

After the split of Buffalo Springfield, Stills had joined forces with David Crosby – a guitarist from the Byrds, and Graham Nash – who had been the driving force of the Hollies. The band, called Crosby, Stills and Nash (CSN), was one of the first examples of a super-group, and with a hugely successful, self-titled, first album, which had been released in May that year, they needed an extra musician to pull it off live. The band's producer, Ahmet Ertegun, suggested Neil Young, and so Stills and Dallas Taylor – the CSN drummer, went to see Neil after a gig, where they pleaded with Neil to join them. Neil Young accepted, but Roberts, his gifted manager, outlined that Neil wouldn't join as a side-line musician, he had to become a part of the act and so the band's name was augmented, to fit in the new member: the next album and subsequent performances would be under the name Crosby, Stills, Nash and Young (CSNY). A new chapter of Young's life was beginning, and after years of toil and discontent, fame that he could never have dreamed of before was just around the corner.



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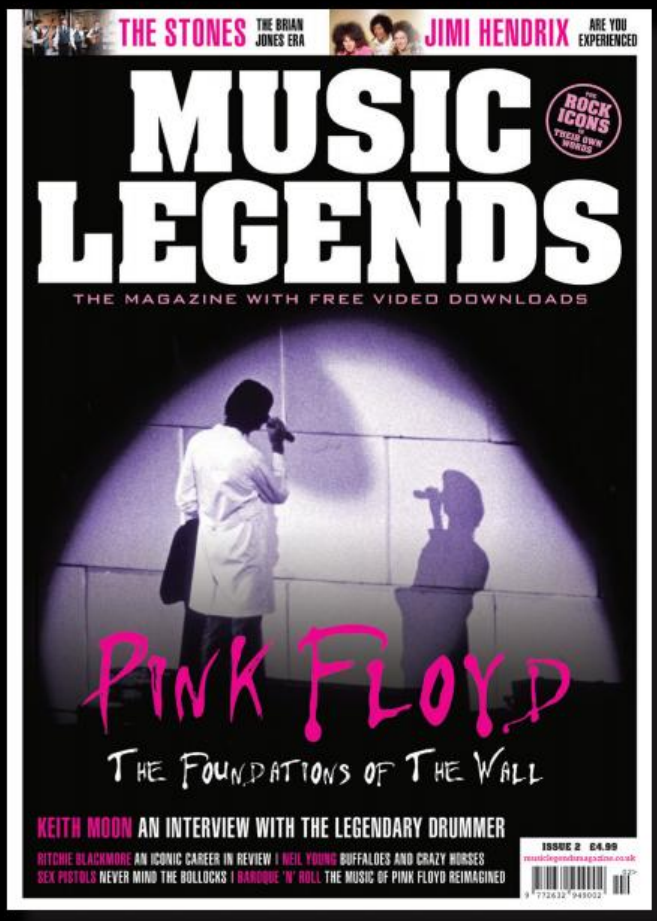

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